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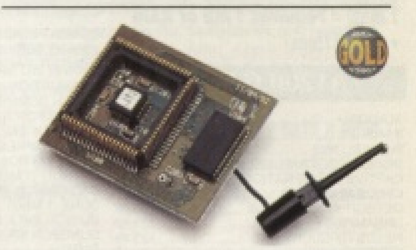
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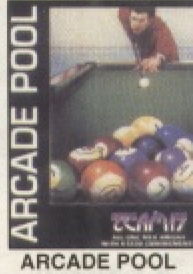
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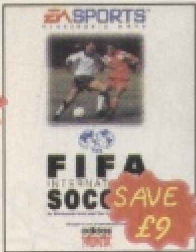
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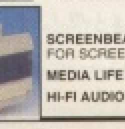
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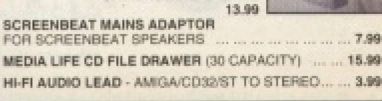
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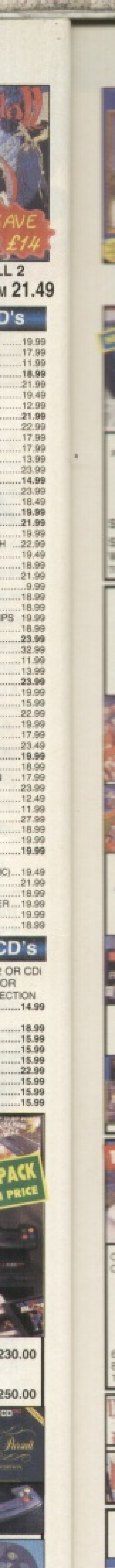
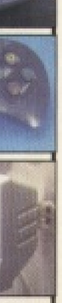


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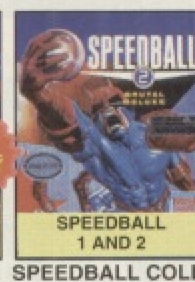
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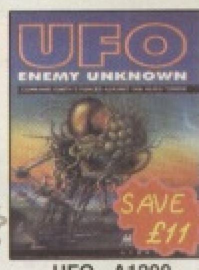

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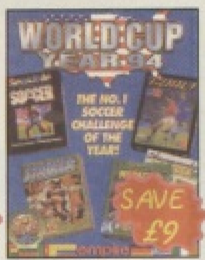
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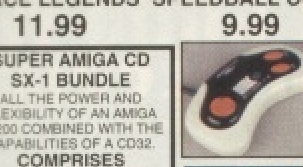


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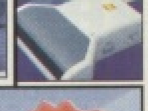



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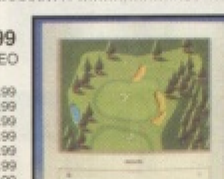


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2: Please remember that we have to write and produce your favourite magazine every month, so try to keep your correspondence short and to the point. Although we'd love to, we simply cannot reply personally to the hundreds of calls, letters, and faxes we get. Answers have to be through the pages of the magazine only.

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We get hundreds of new PD programs every week, but we're still hungry for more. If you've written a PD program that you're proud of send it to the PD ZONE, CU AMIGA, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU.

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CU AMIGA runs massive competitions almost every issue. To enter one of these simply scribble your name and address on the back of postcard, along with the answers and send them to us at the usual address. Competition entries are only accepted by post. One entry per person please and the editor's decision is final. Other rules may be printed from time to time.

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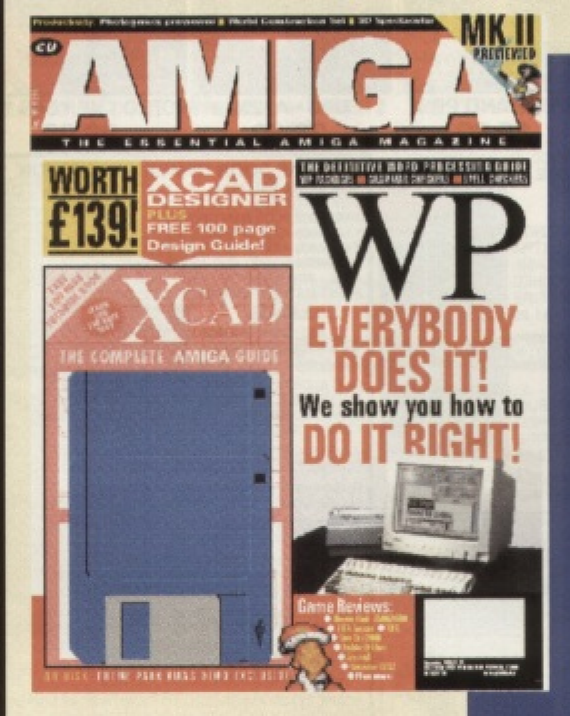
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g e t s e r i o u s



productivity reviews

Is it time for DPaint and Brilliance to step down from their pedestals, now that Almathera's stunning Photogenics is on the way? We also take a look at a top new genlock, the wibbly wobbly BassStation, and possibly the best landscape generator yet, World Construction Set.

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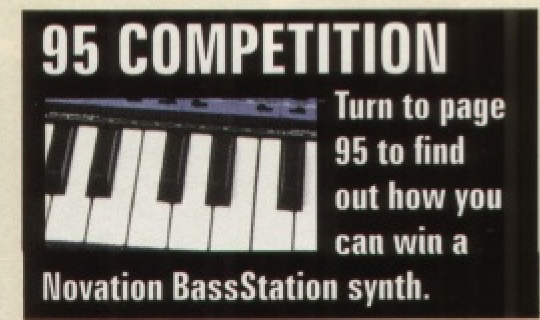


Crystal Dragon reviewed on p.67.

First look at Mortal Kombat II, p.40.

regulars

screen scene



95 COMPETITION
Turn to page 95 to find out how you can win a Novation BassStation synth.

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coverdisks



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disks

DISK 96 PAGE 8

XCAD Design comes free this month, complete with a full manual. Nestled alongside it on Disk 96 is an exclusive XMAS version of Theme Park for all Amigas with 1Mb.

DISK 97 PAGE 10

A1200 and A4000 owners are in for a treat with this playable tunnel level of Super Stardust, possibly the best shoot 'em up the Amiga has ever seen.

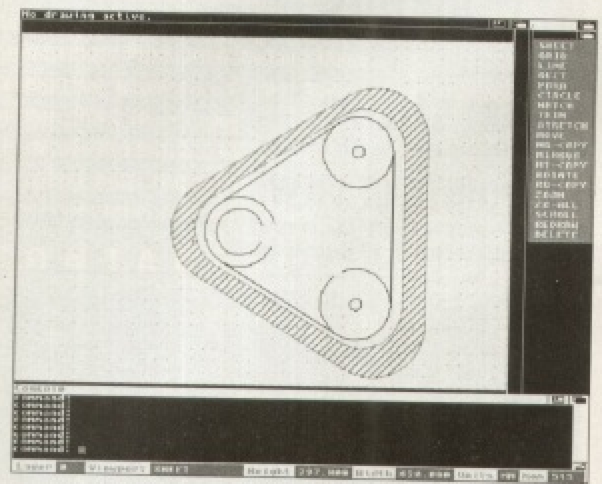
»



COVERDISK 96

We've got the complete package, on disk 96 and there's a guide as well – how's that for service.

XCAD DESIGNER



Fancy redesigning your bathroom, or maybe planning that extension you've been thinking about for so long? Or perhaps your Amiga setup will become to cramped with all the luscious hardware you're going to get this Christmas (if only!) and you want to plan out a new arrangement. If you want to do any of the above, or create any other blueprint then *XCAD Designer* suit you down to the ground!

And it gets better. You've got the hardware, and now the software, but how do you use it to create pixel perfect plans, and how can you get the best out of it? Look no further than our cover – not only is there an amazing cover disk, but also a 100-page guide to *XCAD Designer* packed with helpful tips, illustrations, tutorials and instructions. We've even thrown in the kitchen sink – check out page 17 of the book for the start of an indepth tutorial of how to draw a household sink unit. Hurrah! The sink was chosen as it neatly illustrates the main features of using this program, using as it does circles, lines, rounded corners, rotated lines and more.

POWER PACKED

Amongst the many powerful features that the CU AMIGA coverdisk includes is the ability to draw to scale. The program is specifically designed to allow the planning of objects in the real world, and as such you can set the sizes of objects very precisely in metres. *XCAD Designer* is all about drawing and here the program really excels.

For creating 2D illustrations the program has a simply bewildering array of drawing facilities. Not only can you draw with lines, circles, rectangles, polygons and spline curves but these can all be broken down into individual parts – the four sides of square become four straight lines for example – giving you tremendous power. These shapes can all be further manipulated, rotated, moved, copied, reseized and angled.

And even better this is all done in a way natural to planning, position lines and shapes parallel to existing lines, rotate lines around a fixed circle (adding spokes to a wheel for example), measure corners in angles and more.

TOILETS

The program will also make creating future designs easier, allowing you to build up libraries of commonly used symbols and objects. If you had a toilet fetish for instance you could create whole libraries of your favourite toilets and use them again, and again!

And there you have it, of course there masses more exciting features waiting inside *XCAD Designer* for you to explore, but I won't spoil the fun of finding them and working your way through our tutorial and manual.

Next month we'll have something even more fun – can it be possible – with over £100s of software on our coverdisk, as the saying goes watch this space.

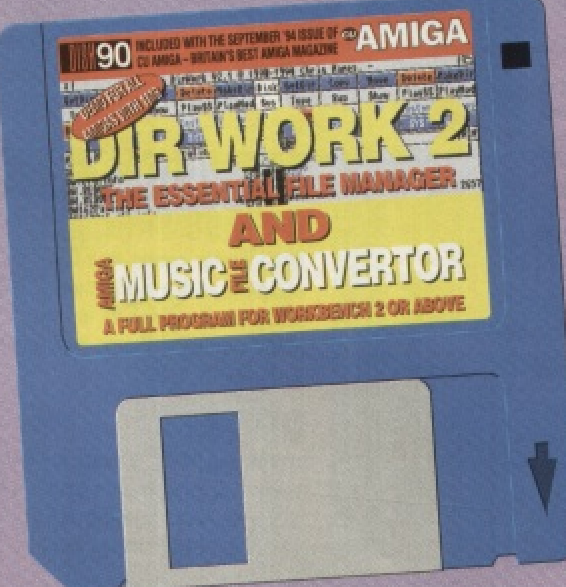
XCAD COMPATIBILITY

XCAD Designer is compatible – really compatible! We've gone to strenuous lengths to ensure that the version of *XCAD Designer* on our cover works on all 1Mb Amigas – in particular the A1200 and A4000. So if you experience any problems with your coverdisk it's very likely that it's not the CU AMIGA coverdisk that you have in your hand.

PREVIOUS CU AMIGA COVERDISK PROBLEMS

Over the last few months CU AMIGA has delivered some stunning coverdisks, what with an exclusive demo of *DPAINT 5*, *ProCalc* – the Amiga's best spreadsheet worth £159 – and now *XCAD Designer*. The exclusives just keep on coming. We go to a lot of trouble to ensure they work on as many different Amiga systems as possible, and we hope your disk is working perfectly.

However if you are having a few problems the tips below may be of some help.



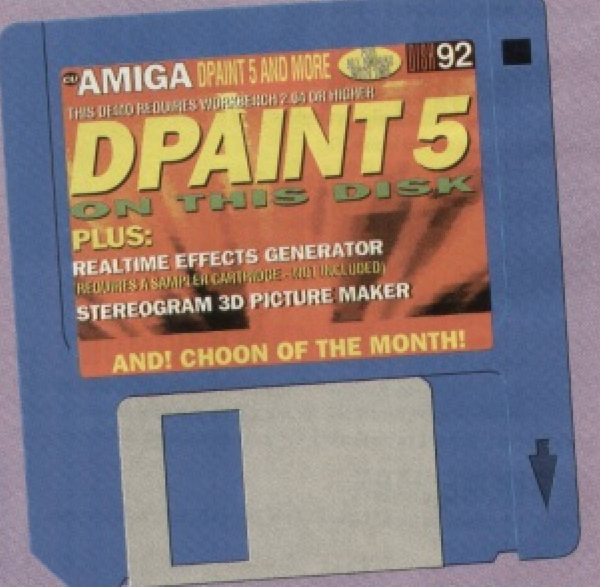
AMFC – CU DISK 90

Hmmm, there was a slight problem here. The program worked fine, what didn't work was the disk compression system we used, on some Amigas (notably A600s) the *AMFC* file wouldn't uncompress. To get round this problem either run the cover disk on another Amiga – an A1200 or A500 for instance, or return your disk to DiskXpress (CU AMIGA DISK Returns, DiskXpress, Unit 3, Old Coalyard Farm, Northleach, Gloucestershire, GL54 3EP) who will be able to send you an uncompressed version.

GBROUTE - CU DISK 86

Contrary to the numerous enquiries that we have been receiving – this powerful route planner will print.

To get the program printing all you have to do is so start up your Amiga with your normal Workbench disk, then load GBRoute. You should now be able to print text routes. See, I told you it was simple!



DPAINT 5 - CU DISK 92

This needs Workbench 2.04 or greater and 1Mb of RAM. There is, however, a problem with some Amigas, even 2.04 models. If the program loads, however. you'll be OK. We are still looking into the problem – we'll keep you informed.

when you **insist** on

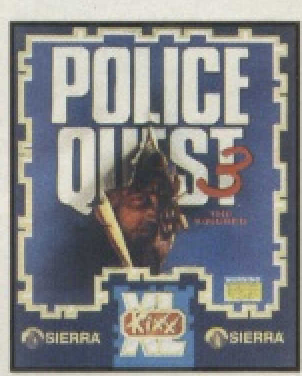
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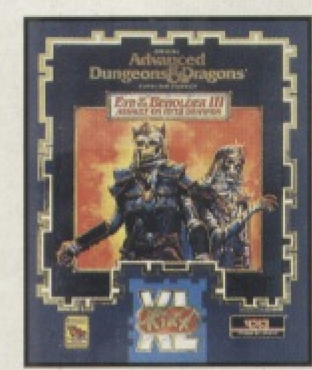
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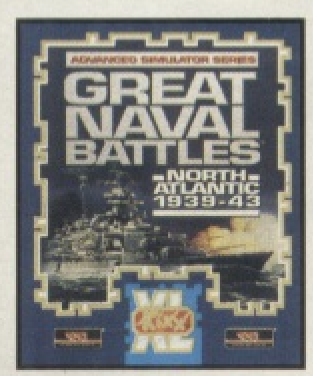
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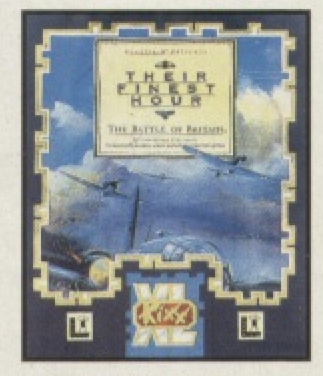
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COVERDISK 97

We gave it 91% last month. And it was marvellous. But I know you don't believe us sometimes so here's a demo of Team 17's latest hit.

SUPER STARDUST

For A1200/A4000 AGA only



Good clean alien bashing fun – until one of those spiky things runs into you.

Tony Horgan spends his days and nights looking at tunnel effects. So much so that his eyes have turned into advertisements for Vortex all surface, multi-purpose cleaner. Because of this his favourite part of *Super Stardust* is the tunnel sequence where, in your spacecraft, you have to charge down an oval opening which, in the full game, represents the warp between worlds. Your ship is viewed from behind you can blast away at everything in sight, especially the enemy ships, while avoiding mines shaped like gigantic conkers and asteroids ready to knock you for six.

And that's the demo. Load it up and blast away 'till your heart's content, watching that beautiful *Microcosm* beating tunnel spread out in front of you.

CONTROL

It's not difficult to grasp. Once you load the *Super Stardust* demo you will be presented with a menu where you can toggle the control method, sound, graphics and the like on and off. The keyboard control toggle reverses directions on your joystick so that you can play tricks on your friends and there is really no discernable difference between high and low resolution graphics so go for low and the demo will be a tad faster.

Anyone who has ever played a game with a joystick before won't be surprised by the controls: Right, Left, Up, Down and Fire move you in those general directions and fire your cannon at oncoming ships and obstacles.

STOP CHEAT!

You might be interested to know that P pauses the game and allows slow motion stop-start progress, handy for those difficult to judge moments that just keep killing you. Start up again by simply pressing fire. If you have your auto fire button on or you are pressing fire at the time P will not work.

JOYSTICK CONTROL

UP
LEFT
RIGHT
FIRE
DOWN

THEME PARK – CHRISTMAS DEMO

COVERDISK 96

All Amigas with 1Mb

Bullfrog are in festive mood this month which is why we've got a completely original version of *Theme Park* for your Amiga.

You've never seen *Theme Park* like this before! There's snow instead of grass, Santas instead of Chicken men and the little people arrive on a ski bus. The game operates as normal apart from this and you two years to create as big a park as possible in this demo.

Once you load the game (see disk loading page 12) click with the right mouse button on the first three sample screens (the bullfrog title screen with its infamous advertising sponsorship, a commodity purchase screen and a levels screen, none of which are really relevant to this demo) to enter the main playing area. Here you are presented with a tutorial on how to set up rides, lay paths, open and close the gates etc. Just follow the instructions given by your friendly Christmas adviser in the bottom left hand corner of the screen and all will become clear.

First of all, to prevent your demo running out too fast, move your mouse cursor to the top of the screen and click on the blue tool bar which will reveal a series of drop down menus. Select options from here then game speed and click on slow (the default is normal). If you are wired up for sound it might be just as well noting where the sound FX switch off menu is: There is only so much Ho, Ho, Ho-ing a person can take.

The three-year demo has three rides available; the bouncy castle, a Santa's Grotto (unique to this version), and a haunted house. It also allows you to place various shops and other attractions, including little christmas trees, all over the place. In terms of staff you start off with handymen, mechanics and Santas and as you progress snowmen will be made available.

The tutorial mentioned above will start off by showing you how and where to lay down paths and a ride, the Bouncy Castle, then how to connect up the ride's entrance and exit via queueing and exit paths, how and where to locate a tucker stall and the staff you need to get the Park up and running initially. Then its up to you and soon you'll have a thriving business.

Once the little people come in they will immediately start telling you what they want by using thought bubbles. Burgers, happy faces, sad faces, toys all appear in their minds and if you want a full run-down of what all of the thought bubbles mean then click on the happy face icon on the tool bar at the bottom of the playing screen.

From time to time your Santa-helper will dispense sound advice, but it's up to you to decide whether to heed him or not. Good luck. CU





You will only really need the first seven of these icons which are, from left to right; paths; queues; rides; shops; trees; staff; n (which gives you an overview of the park); question mark. Once you've finished the intro tutorial clicking on the question mark and then moving the cursor over an icon will prompt the little man to tell you what it is.



HOW TO LOAD YOUR CU AMIGA COVERDISKS





HOW TO LOAD COVERDISK 97

LOADING SUPER STARDUST

This playable demo of *Super Stardust* is compatible with the A1200 and A4000 only. Simply insert the *Super Stardust* disk into the internal drive and reset the Amiga. The game will autoboot to the title screen. Refer to page 10 for full playing instructions.

HOW TO LOAD COVERDISK 96

WRITE PROTECT YOUR COVERDISK!

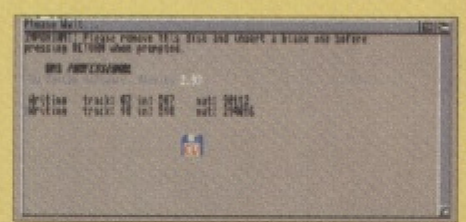
EXPANDING THE DISKS

In order to fit both *Theme Park* Christmas Edition and *XCAD Designer* onto one disk, both programs have been compressed. Before you can use either, you'll need to decompress them onto two separate disks. These do not need to be formatted beforehand, but any data they contain will be over-written. Follow these steps to expand both disks.

1. Insert Disk 96 into the internal floppy drive and reset the Amiga. The disk will boot up to a Workbench screen.



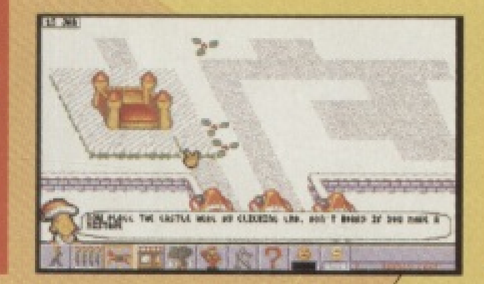
2. Double click on the CU disk icon.
3. Double click on the *Theme Park* icon.
4. Wait for the computer to ask you to insert a disk in DF0:. Then replace the coverdisk with the first of your blank disks. The blank disk must be write enabled (with the tab in the closed position).
5. Press Return.
6. Replace the coverdisk when asked to do so.
7. Double click on the *XCAD Designer* icon.
8. Replace the coverdisk with your second blank disk and press Return.



9. Replace the coverdisk when asked to do so.

LOADING THEME PARK

Insert the *Theme Park* disk into the internal drive and reset the Amiga. The game boots up automatically. Press the left mouse button to advance from the title screens. Refer to page 10 for instructions on playing the game.



LOADING XCAD

Insert the *XCAD* disk in the internal drive and reset the Amiga. Double click either the MedRes icon (for a medium resolution display) or the HiRes icon (for a high resolution display). Consult your free *XCAD Designer* manual for operating instructions. Further information can be found on page eight of this magazine.



DISK VIRUSES

We try to ensure that all our coverdisks are completely free of viruses. We always have the most advanced virus checkers available when the disk is compiled and every program goes through rigorous testing on all relevant Amigas. However, we cannot accept any responsibility for possible damage incurred by viruses or faulty disks which have escaped our attention.

IF YOUR DISK WON'T LOAD

If your coverdisk doesn't seem to work as it should, then follow this simple guide. Firstly, remove all unnecessary peripherals, such as printers, modems etc. Follow the instructions on these pages to the letter, and if, after that, you find that the disk still doesn't work, call the DiskXpress helpline on: 0451 810 788 between the hours of 10am and 5pm from Monday to Friday.

If they advise you that the disk is faulty, fill in your details in the form below, and send this form, along with the disk and a 28p stamped self/addressed envelope to the following address:

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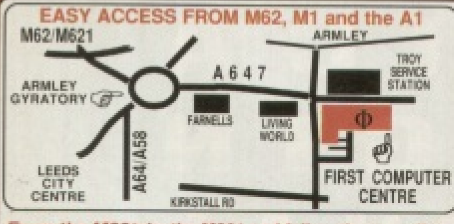
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ABC Colour printer...................£154.99
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Swift 200 Colour.....................£181.99
Same out put as the 240 but with less facilities
Swift 240 Colour.....................£218.99
24 pin, 240cps draft, 10 fonts, quiet mode, 240cps.
NEW! Projet II colour..........£254.99
colour inkjet printer with built in auto sheet feeder
Swift Auto Sheet feeder........£79.99

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Epson LX300 Colour...................£149.99
9 Pin 80 column colour
LQ150 Colour..........................£209.99
24 Pin Draft 216cps, LQ79cps
Stylus 800+..........................£249.99
48 Nozzle inkjet 360 x 360 dpi (max) 100 sheet feeder
Stylus Colour..........................£449.99
Colour Inkjet, 360 x 360 dpi, 720 x 720 (on special paper)

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NEW! HP 320 Portable...............£234.99
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HP 500 Colour..........................£304.99
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even faster than the old HP550C!!
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Star LC100 colour...................£124.99
9 pin colour, 8 fonts, 180 cps draft, 45 cps NLQ
NEW! Star LC240 Colour....£144.99
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24 pin quality, 264 cps draft, 80 cps LQ, 39K buffer expandible to 48K, 16 fonts and quiet mode.
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Stunning affordable colour printer. 3 PPM, low running costs
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Epson LX300 Colour ribbon.............£12.99
Star LC10/100 mono.......................£3.69
Star LC200 mono...........................£4.99
Star LC10/100 colour.....................£7.99
Star LC200 colour..........................£12.99
Star LC24-30 mono.........................£8.99
Star LC24-30/200 Colour.................£11.99
Re-Ink Spray for mono ribbons..........£11.99

COVERS

Canon printer cover (please specify model).......£5.99
Citizen Swift/ABC.............................£5.99
HP 500/550/510...............................£5.99
Star LC100/200................................£5.99
Star LC24-300/30.............................£5.99
Star LC10/20 cover...........................£4.99

PAPER prices apply only when ordered with printer or purchased direct from the showroom

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Fanfold (tractor feed).........1000 sheets...£8.99
Fanfold (tractor feed).........2000 sheets.£17.99
Single sheet.....................500 sheets...£4.99
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Single sheet.....................2000 sheets.£17.99
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Supra Modems come with a 5 year warranty

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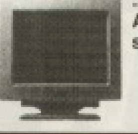
Sportster 2496 + Fax......................£104.9[9]
Sportster 14400 Fax. 85% CU AMIGA.....£139.9[9]
WorldPort 2496 + Fax......................£181.9[9]
WorldPort 14400 + Fax 82% PC Format recommended £205.9[9]
Courier Dual Std V34 Fax................£428.9[9]
Courier Dual Std Terbo Fax.............£369.9[9]
Courier V32 Terbo Fax....................£363.9[9]
Modem cable for Sportster and Courier £9.99. If yo[u] thought V32bis was fast try V 34 (28,800 bps). The[y] come with a 5 year warranty & are BABT Approved

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This famous Stereo, colour monitor is back. Simila[r] spec to the old Commodore 1084S.
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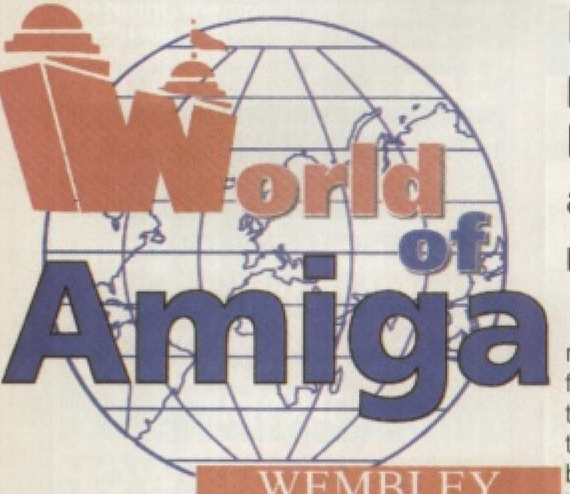
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Canon BJ10/SJ48 cartridge...............£18.9[9]
Double life 500 cartridges.................£24.9[9]
HP550/500 Colour cartridge..............£24.9[9]
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Epson Stylus 800+ mono Cartridge.......£11.9[9]
Star SJ144 mono cartridges (3 pack)...£21.9[9]
Star SJ144 colour cartridges (3 pack)..£21.9[9]

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Printer Switch Box 3 way....................£17.9[9]
Printer Stands (Universal)..................£7.9[9]
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10 metre printer cable.......................£12.9[9]

THE MEN FROM A.M.I.G.A



Last month we discussed what was happening to Commodore and where it is likely to go. Now we go one step further and get the vision of the two men that matter most.

David Pleasance and Colin Proudfoot are current Joint Managing Directors of Commodore UK. They are responsible for the management buyout bid and their future fortunes are distinctly entwined with that of the Amiga. We visited them with a camera and a tape recorder to get some candid views, cutting through the gossip and the hearsay and getting some straight information.

CU: If the management buyout goes ahead when do you see the Amiga back in production?

Colin Proudfoot: The buyout process that we're going through has been described to us as the most complex legal untangling of a corporation since Maxwell because there are so many jurisdictions and so many different receivers around the world – there are now ten creditors committees involved. The process is a step by step one. What we're trying to do is commence manufacturing as early as possible in that process, which is when we are confident that our bid has been accepted, that we are winning the business and are going through the legal formalities. This could take some months. What we hope to do is get some product in manufacturing, perhaps this year, most likely January-February time, but really starting volume production is going to be over the next year, February onwards. If we can do anything faster we will, but I think it's unrealistic to expect that.

David Pleasance: "Our responsibility is to fulfil the very high demand for all our products ..."



CU: You have said before that you will concentrate on the A4000 abroad and the CD32 and A1200 at home. Is that still the case, or do you have anything else which you are going to start producing from scratch at this stage?

David Pleasance: Our responsibility is to fulfil the very high level of demand for all of our products, which are, in the majority of cases 1200s and 4000s. They are in demand world-wide. We made the decision to concentrate on 4000s on the premise that there was likely to be very long lead times for component parts and we need less component parts to achieve a turnover figure which is acceptable to the investors if we do it on 4000s rather than 32s, for example, because of the sheer cost of the goods. That still holds. But on the basis that we now know we've missed Christmas we will be putting the 1200 into full production as quickly as we possibly can. [Both] will be at maximum production level at the earliest possible opportunity.

CU: You have also said that you might look at upgrading the A1200 and A4000 and put out packs with hard drives and extra RAM. Is that still the case?

> *"The CD64 is a figment of somebody's imagination ..."*
> **David Pleasance**

DP: Part of our overall plan in the first twelve months of operation will be to strengthen the brand in terms of product availability ... model availability, so we do intend to bring in some new models. But I stress that nothing we bring in will put current models at risk in terms of pricing. People will not be disadvantaged if they buy something today and we bring out something in six months time to replace it. It's very important to stress that. It is strengthening the range rather than replacing old products with new. We also definitely will be putting into production, not immediately because it has to be second priority, a CD [-ROM drive] for the 1200 and the expansion box for the CD32.

CU: That is very important. Most of the software houses have said that they will port software across from PC if there is a fully compatible A1200 CD-ROM drive, but not just for the CD32 at the moment.

DP: No, we understand that. And obviously at the same time we're looking for a CD32 compatible drive for the A4000.

CU: What about the CD64?

DP: The CD64 is a figment of somebody's imagination in terms of its code name, if you like, but we've been at great pains to explain to everybody that we believe very strongly in RISC technology and we have developed our own system which incorporates a RISC core. When we develop that system – we're talking about 18 months or so – it is our intention to bring out RISC based products both in the high end workstation market and the low end consumer market, which is where our strength is.

CU: At ECTS you announced that AAA was being dropped in favour of RISC development. At the moment the Amiga's in-built graphics capabilities, ie AGA, are quite unique which distinguishes it from the PC and Mac. When a RISC based Amiga comes out against RISC competitors what will its unique selling points be?

DP: Ours is a complete chipset, in the tradition of Amiga. It has a real-time 3D rendering engine with full texture mapping, compatibility with full motion video, MPEG, and also ... I'll need to double check on this [it's not been finally confirmed yet] ... 22 voice, 16-bit stereo [sound]. It is a very comprehensive and effective system which we're going to be making available in a modular form, one [where] the low end products will have one or two modules, but with the capability to be upgraded. Obviously the high end workstations will have a lot of modules. We'll be giving the end user the opportunity to buy at a low entry point and then expand as their needs require; that in itself is pretty special.

Colin Proudfoot: "... the most complex legal untangling of a corporation since Maxwell ..."



To put things in perspective our estimation is that a CD games console based on this technology will give a power performance something like 20 times better than Ultra 64, which we believe to the best spec product that's planned to come out in the near future.

And you're talking about a graphics workstation that is something like 30-35 times more powerful than the Amiga 4000 for no more money – and possibly less.

CU: When this machine comes out in 1996/1997 is it going to be backward compatible with the current range of Amigas?

DP: No, definitely not. This is a departure for Amiga because, as you know, Motorola's 68060 is the last product in that line of chips, therefore we have nowhere else to go now. So we have to take the next technological step forward, and that is a completely new architecture.

CU: Will the Amiga RISC system be cross compatible in some way with PCs and Macs using RISC based processors?

DP: My understanding is that this particular system will be the most transparent that's on the market and will be able to run, with emulation certainly, Macintosh products. But without emulation our understanding is that this processor will run DOS software through Windows NT and we have been told that it will run DOS software something in the region of 4-5 times faster than the Pentium.

CU: What would the structure of the new company look like? Would Maidenhead be the base? Where would manufacturing take place?

CP: We envisage that Maidenhead will be the core of the company, that's where the management will be. We don't want to create a monolith overnight and we will expand as fast as the market demand and sensible expansion plans permit. So we see ourselves initially as going through distribution. The key markets for the Amiga have traditionally been UK, Germany, France, Italy, Scandinavia, in European terms and then the USA for the top end products. What we're looking at is the UK organisation staying in place, also keeping Commodore Canada. In manufacturing terms, what we said was we want to manufacture in Europe if we can find the right people to do that on the right terms and we are currently in negotiation with various parties in the UK. We would continue to source other products, say monitors, from the Far East.

We will continue to source products rather than taking on all the manufacturing ourselves and will concentrate on our core strengths which are product development and marketing.

DP: We will be taking our engineering workforce which is currently 18 people, in Norristown [USA] and turning it into 60 people as quickly as we can recruit, so that's likely to be a two to three month process. These will be split into two, possibly three areas. One is an area of engineers who will be maintaining and supporting our current technology and from that developing new derivative products, so that current technology is made to work harder for us and provide different models to fill some gaps. The balance of the people will be working on new technology. We are also going to form a completely new [software and peripheral] development support team here [in Maidenhead]. We will be bringing one person over from the US and he'll head up a team of around about 22 people whose sole job will be to support development.

"We don't want to create a monolith overnight ..."

Colin Proudfoot

PROFILES:

DAVID PLEASANCE:
Current job title: Joint MD
Nationality: British
Length of time at Commodore: Eleven Years

Was there life before Commodore? Began career in retail finance. Part of the marketing team that launched Australia's first commercial credit card, Bank Card, before VISA and MASTERCARD came on the scene. Worked for 3M in their consumer product division – the people 'who invented post-it notes' and who have over 87,000 products in production including floppy disks. Headed up Pioneer's car stereo division in Australia. Came home to UK and joined Commodore in 1983.

What has he done at Commodore? Joined as business development manager to sell Commodore PCs. Moved on to become national accounts manager handling the big retailers like Dixons and Comet etc. and distributors. Eventually became National Sales Manager and Sales Director. 1990 saw David moving to Switzerland to head up Commodore Electronics limited as General Manager. In 1992 he was promoted to Vice-President of sales in the USA and in April 1993 took over as Joint Managing Director of Commodore UK right back in Maidenhead.

What does David see as the three most significant events or changes that have happened since he joined Commodore? "Being given the opportunity to market products the way I wanted to: selling bundles, selling dreams really". "The losses [sustained by Commodore International] were significant for the wrong reasons, everybody here took that very badly because it was a bad reflection on everything that had gone so well here [in the UK]". "The third thing is this opportunity [the MBO] as a result of all that, to become a part owner of this worldwide business and to control its activities."

What has the most difficult thing over the last few months? "At this moment in time our inability to definitively say 'on this day we can tell you, yes or no [regarding the management buyout and the Amiga's future]', I think that's been the hardest thing. We're aware of the need to tell the community – your readers in particular – that the Amiga is a long term product, that it has a future, that it's going to be looked after by people who really care about it."

What interests does David have outside Amiga? Music. He has a recording studio, the heart of which is, naturally enough, the Amiga. His big passion is the guitar though. Despite being heavily involved in an international takeover David still rates himself as one of the best flamenco players in the country.

And what if the MBO fails? David will be looking for another job.

COLIN PROUDFOOT:
Current job title: Joint MD
Nationality: British
Length of time at Commodore: Four years

Was there life before Commodore? Most of Colin's work before Commodore was in the financial world, though he trained as a production engineer at University. All of his work has been in high tech industry, starting off with Tube Investments where he helped implement their computer system, then moved to Rank Xerox as a financial analyst. Following this he spent some time at Wang when they were first penetrating the UK, transforming in three years from a £50m company to a £175m company. He then set up a management consultancy and advised businesses of all sizes, including Barclays Bank. Joined Commodore in 1990.

What has he done at Commodore? Joined initially as Commercial Controller, then four months later, in 1991, became finance director and finally joined David as Joint MD in 1993.

What does Colin see as the three most significant events or changes that have happened since he joined Commodore? "Coming out of the PC MS-DOS market place and focusing the UK business on Amiga, is a key change; building from our strengths rather than trying to compete in a difficult marketplace. The second key change was moving from our own UK distribution to sub-contracted distribution which enabled us to reduce our cost base and be more flexible. The third major change has to be the parent company going into liquidation, because from a financial point of view all the rules change."

What has been the most difficult thing over the last few months? "I have already answered that question" [The parent company going into liquidation]. "That was both difficult and challenging, but also very positive because you find out when the parent company goes into liquidation and you're trying to keep the business in the UK afloat who your friends are. One of the things that has kept me going is the volume of support we've had from third parties, suppliers and customers."

What interests does Colin have outside Amiga? Sport: He enjoys golf and skiing.

OK, so what is his favourite Amiga golf game? No comment.

David is seen as the figurehead by magazine readers, does Colin mind this? "Not at all, I'm quite happy to let David get on with it".

And what if the MBO fails? He doesn't envisage a future with Amiga outside the rules laid down in the MBO.



CU NEWS

News in Brief

BILINGUAL

An on-line language translation service has been setup on Compuserve (so far limited to MacCIM forum) which allows users to send messages in German, French or English and have them translated into one of the same languages for reading by users in other countries.

Need to contact a foreign software house? Just send them the message and it's converted for you. It's good to talk!

Compuserve's list of services continues with the introduction of an arts guide. A weekly updated guide covers films, plays, concerts, operas, and other arty things along with events like antique fairs. **Compuserve are on 0734 391064.**

PROTEXT DROPPED

Arnor have cut the price of Protext to just £74.95, previously it was sold for £149.95. Protext is an Amiga word processor where the authors have concentrated on providing raw power text editing speed at the expense of graphical beauty. **Arnor are on 01733 68909.**

A MOVING EXPERIENCE

Golden Image are on the move. Their new address is 65 Hallmark Trading Estate, Fourth Way, Wembley, Middlesex, HA9 0LB. **The telephone number is** 081-900 9291.

NEW DRIVE

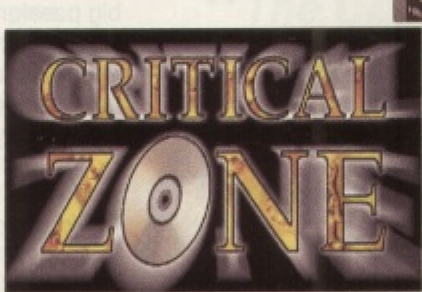
Power Computing have announced a new disk drive. Called the Super XL Drive it can apparently save up to 3.5Mb per disk! We hope to have a full review of it next month. In the mean time you could do a lot worse than call **Power on 0234 273000.**

In this issue of CU AMIGA, on our readers offers' page, is a photograph of a Golden Image mouse. This picture is a mistake and should not have shown a mouse with the Golden Image logo – which is the copyright of Golden Image.

CD32s AVAILABLE

Despite the problems plaguing Commodore there will be CD32s on sale this Christmas. Leading peripheral developer Amitek believes there is still considerable demand for the 32-bit games console, and has released a new CD32 based pack featuring seven games to carry on where Commodore left off.

The pack called Critical Zone will be sold by independent dealers across the UK and ensures that the Amiga name will continue to have a low price high street presence.



Critical Zone has a price of £249 and includes *Cannon Fodder, Project-X, Liberation, Ultimate Body Blows, Microcosm, Oscar* and *Diggers*.

Ken Browning, retail sales controller for dealer Silica said "Amitek have produced just what many of our customers want for Christmas." **Silica are on 081-309 1111.**



64-BIT

Blittersoft have unveiled a 24-bit (16-million colours) graphics card that uses a 64-bit graphics chip for big box Amigas. Called the Piccolo SD64 it will, according to Blittersoft, be some 35 times faster than the existing Piccolo card!

It will be available in two versions, one with 2Mb of RAM the other with 4Mb RAM. Blittersoft have also reported that the card will have a multimedia extension bus with "special" genlock support, although no further details we available.

The 2Mb version will retail for £349, whilst the 4Mb version sells for £399. We hope to have a full review of this card in the next few months and will bring you further details as they are announced. Blittersoft are on 01908 220196.

Cheap Video CD

C-Cube, specialists in compression technology, have released an MPEG decoder chip which will cost manufacturers approximately $50. MPEG is the compression technology behind VideoCD, allowing developers to fit up to 74 minutes of sound and vision on a single CD.

The new low priced chip will mean VideoCD playing hardware should fall in price next year, and also see many new companies releasing VideoCD players. For the Amiga this means that there could be several replacement VideoCD cards for the CD32 soon, and possibly a VideoCD expansion card for the A1200 and A4000. And, because of the increasing number of VideoCD players in the world the number of VideoCD titles should also increase. More info as we have it.



Surely, this means lower priced VideoCD modules and more films and stop calling me Surely!

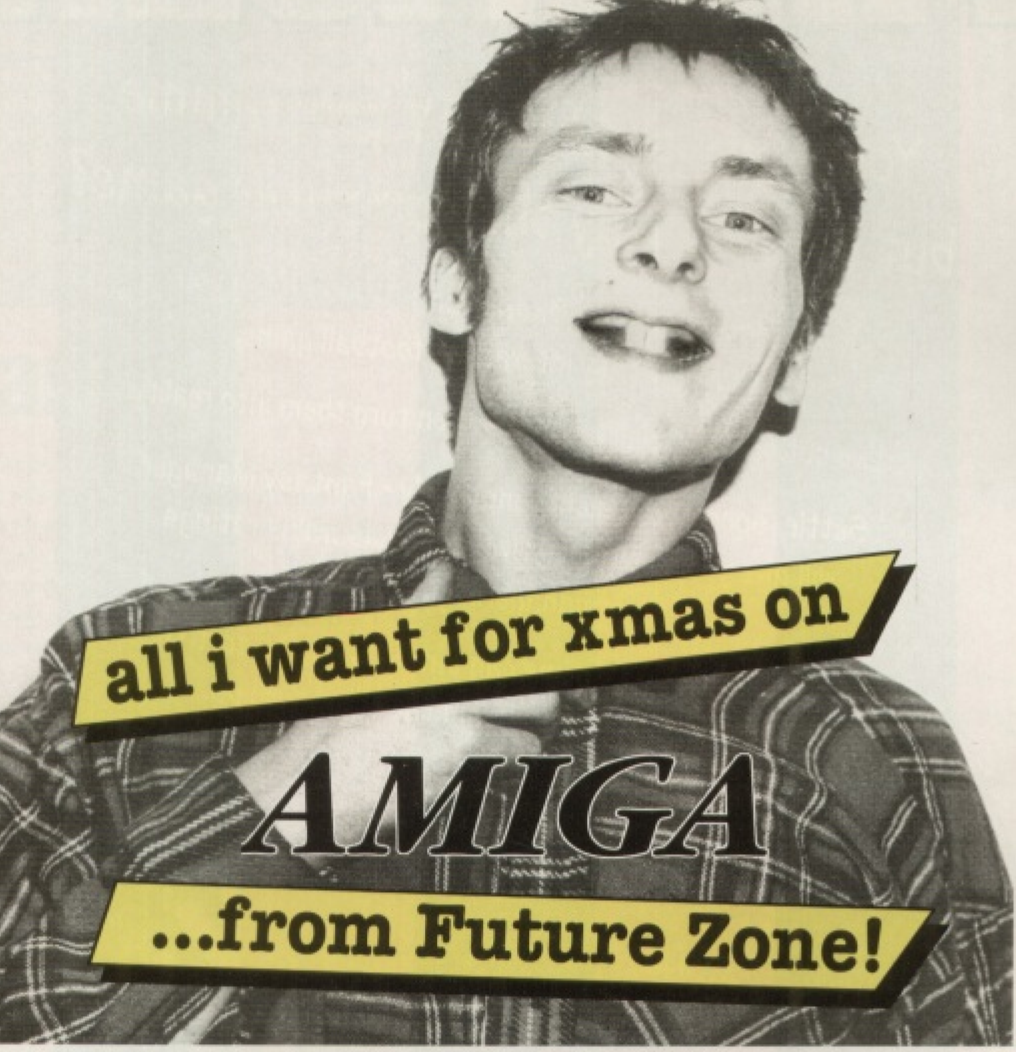














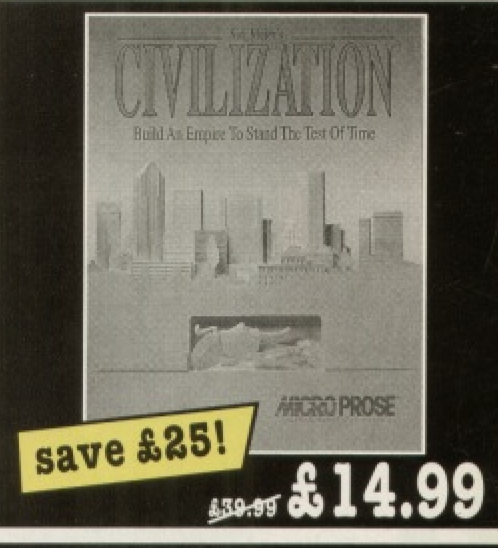


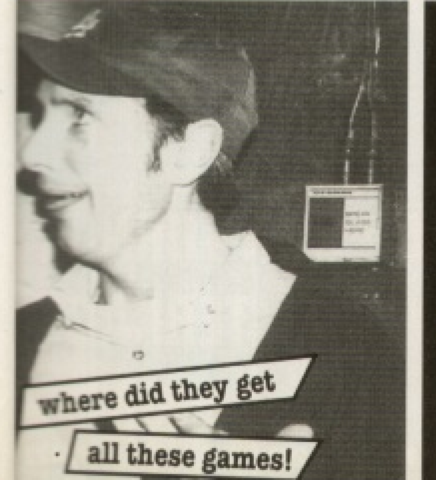








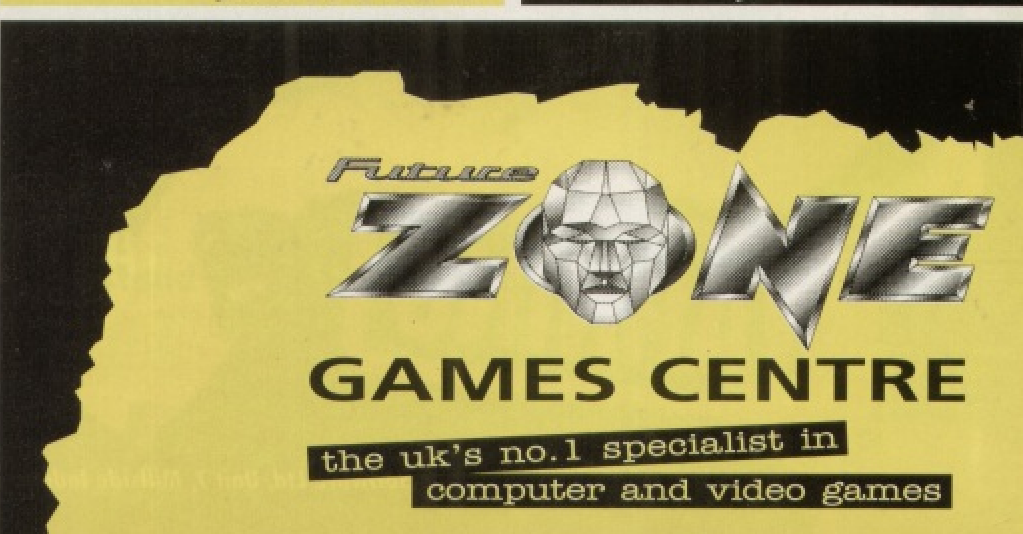




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CORE GOES CENTRAL

On 25th October, CentreGold plc made total acquisition of Core Design Ltd – ie, they bought it. This acquisition should mean new and exciting things for Core and they are pleased with the move. Core's Managing Director Jeremy Smith who will now join the board of Directors of US Gold with an executive overview role of Core Design said: "With the explosion of the leisure entertainment industry imminent, this exciting move for Core design will ensure that the company will be in a position to fulfil its expansion plans and be associated with probably the most respected name in the European market." We wait to see what glad tidings this move will bring the Amiga though. For more information ring 0332 297797.

MANIC MODEMS GET SLIM BODIES AND LOW PRICES

Wizard Developments have released two new modems, called the X-Link modems. The modems feature sleek design and can either lie horizontally on a desk or stand vertically.

The modems offer Class 1 and 2 fax capability, Group 3 fax up to 14,400bps, full Hayes compatibility, BT approved and offer speeds of 14,400 or 28,800 (V.Fast) depending upon model. The slower version is priced at £139.99, whilst the 28,000 modem sells for £249.99.

Wizard are also bundling a version of N-COMM with the modem and offer a £4 discount on *GP FAX* bringing it down to £35.99, this software when used with the modem allows the sending and receiving of faxes. You can contact Wizard on 01322 272908.

GAMES CHART

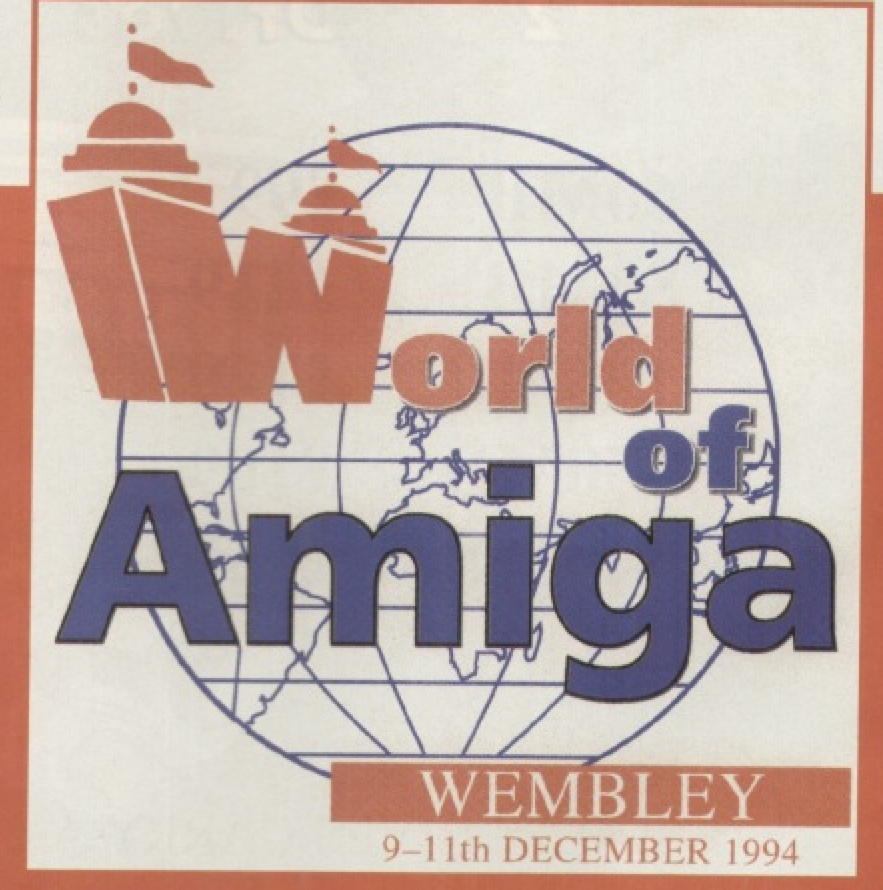
The Amiga Top 10 Games Charts compiled by HMV.

1. Theme Park
2. On the Ball
3. UFO
4. Club Football Manager
5. Super Stardust
6. Skidmarks
7. Beneath A Steel Sky
8. Arcade Pool
9. Kick Off 3
10. Sensible Soccer (Int. Edition)

Helping Hand

Games firms are getting together to raise £1million for various childrens' charities. All packages, which will cover the console market as well as well as our own, will be called Help II. The Amiga Help II Bundle will consist of six games: Cool Spot,(Virgin) Desert Strike (EA), Humans (Mirage), Pushover (Ocean), Road Rash (EA) and Sensible Soccer (Renegade). The package will retail at £29.99. All money raised will go to the Prince's Trust, Childline and various other charitable organisations. For more information contact Acclaim (the organisers) on 071 344 5000.

WORLD OF AMIGA COMPETITION



As the world of Amiga show draws ever nearer we've lined up a fantastic competition just to get you in gear for this fabulous event. For the top prize we've got one Amitek Critical Zone CD32 pack to give away (this brand new pack retails at £249 and includes Cannon Fodder, Project-X, Liberation, Ultimate Body Blows, Microcosm, Oscar and Diggers); one pair of free tickets to any Wembley rock concert of your choice during 1995 (subject to availability) and one pair of free tickets to the World of Amiga show. There will also be ten pairs of free tickets to the World of Amiga show as runners up prizes. To win all you have to do is answer the following questions and send them to Give Me The World, CU AMIGA, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. Closing date: 2/12/94. **hint: some of the answers are on pages154-155.

1. **When and where does the World of Amiga show take place?**
2. **What is the ticket hotline number?**
3. **What does ACE stand for in Amiga terms?**



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WP GOOD WO

EVERYONE USES A WORD PROCESSOR FOR SOME TASK OR OTHER. NOWADAYS THEY ARE MUCH MORE THAN TEXT EDITORS THOUGH – THEY GIVE YOU UNPRECEDENTED POTENTIAL FOR PRESENTATION. FOLLOW THIS GUIDE AND GET WRITING!

Writing a letter to aunty Ethel is a simple task, she'll love it no matter what you say. But what should you do if you're applying for a job, making a college submission or putting forward a disk for consideration at a software house or magazine? In this instance presentation is all important. You have to create a good impression immediately or else all your hard work may be wasted.

The key to good presentation is simplicity and conciseness. Overcomplicated page structures or long winded explanations will turn your audience off. It is also essential to make use of spell checkers and a thesaurus – misspellings and the repetition of words are just as disastrous.

One of the worst myths of good writing is that a covering letter for a CV or other submission should be hand-written. Unless you have a superb vocabulary and impeccable handwriting you can do yourself more damage than you think. OK, maybe a job application states specifically that you must apply in your own writing, but the physical act of putting pen to paper should be the last thing you do! Use your Amiga to get it right first, then copy it neatly and correctly.

This is also the way to do things if you haven't got a printer – it may sound a little long winded, but if you get the structure of the letter and its spelling right on-screen it makes it so much easier to put on to paper – and avoids a full waste paper basket.

Over the next seven pages we'll take you through some ideas on letter and CV structure and the do's and don'ts of document construction using an Amiga Word

RD PROCESSING

Processor. Following this there's a round up of WP and related software and a guide to prices and specifications. Remember, the more constructive time you spend on a letter (within reason), the more the reader is going to be impressed.

KNOW YOUR READER

Let's get first things first though. Different people require different approaches in terms of what they find acceptable on a page. Take the following into consideration every time:

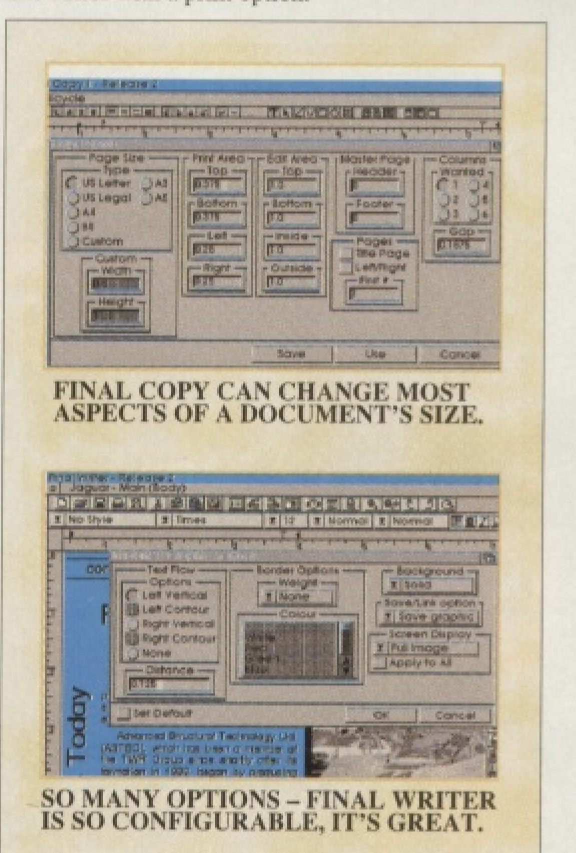
1. Find the right person to send your letter to and make sure you spell their name correctly on the envelope and covering page. CU Editor Alan Dykes has been called Allen Dykes, Alan Dyer, Alan Dyett, Alan Yikes and many other strange concoctions. He doesn't like it and letters addressed with anything other than his correct name get very, very short reading before heading in the general direction of the waste paper basket.
2. Get their job description right. 'Bob Smith, Junior Accounts Manager' won't get you anywhere if he's the Marketing Manager. On the other hand if you refer to him as The Managing Director he's twice as likely to take heed of your letter! This is not really advisable though – it's still incorrect
3. Are they young or old, married or single? If old try to be more formal and use their correct titles as opposed to their first names. Mr. Smith mightn't like being called Bob! If they are young then formal titles may seem too stuffy, so use their first name – but sparingly. The difference between Miss and Ms may not seem much to you but you'd be surprised how much difference it makes to the person in question. Make sure you copy titles from the advertisement, correspondence or magazine.
4. How busy are they? If you're writing to a manager or someone who is very busy remember to keep your text short and snappy and get to the point straight away. Don't try to be too polite, just courteous. Remember, if someone receives 50 letters a day which say 'I'm writing in response to your advertisement', the one which gets to the point and says 'I want your job' will stick out.
5. Humour can be a killer – don't try to be funny, even if you think the person you are writing to is. This is essential in demo presentations and job applications. In normal letters to a magazine, newspaper or company some sarcasm or short anecdotal material may go down well, but this is only because the audience is reading through a long passage and it's nice to break it up occasionally. Still use sparingly though.

TYPEMANIA

Despite attempts by software houses to capture interest with something new, word processing is still the most common business use of a computer.

In the beginning was the word. Microsoft would love you to believe this but there were many word processors before their seminal product, *Microsoft Word*. In fact there were many word processors before Microsoft. In the halcyon days of building your own computer, when Centronics printers were de facto, as often as not a word processor was a simple line editor with a print option. Many of the first word processors were just that – once you had typed a line, pressing return sent it to the printer. The computers running them were lucky if they had a memory expansion to take them up to the glorious heights of 1k.

On the Amiga the whole scene was kicked off by *TextCraft* which was produced by Commodore themselves. It was launched at the same time as the Amiga, Commodore recognising the importance of having it available from the word go. By today's standards it was positively primitive, and would be eclipsed by most PD programs, in 1986 it garnered comparisons with the best word processors of the time. It was amongst a new breed of programs which made use of a mouse.



FINAL COPY CAN CHANGE MOST ASPECTS OF A DOCUMENT'S SIZE.

SO MANY OPTIONS – FINAL WRITER IS SO CONFIGURABLE, IT'S GREAT.

Things have moved at an incredible pace since then. Word processors are by far the most popular type of business program available, in fact they were the main force behind the acceptance of computers into businesses. These days we think nothing of a book being written using one, spell checking or even looking things up in an on line thesaurus. The latest batch of 'document processors' can produce results startlingly close to that of a professional publishing system – nowadays you don't really need a DTP package, your WP will do most of its job.

One of the greatest things about using a word processor on the Amiga is how easy they are to master. Ever since Apple started the ball rolling (literally), using a mouse and pandering to the needs of users rather than programmers, things have been getting easier. Apple still hold the lead, but only just. The Amiga has been snapping at the Macintosh's heels for a good while now, and it's something we should be proud of. In comparison with either the Mac or the Amiga, using a PC




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running Windows to do word processing is like trying to kick a dead whale across a beach.

We are now entering the golden age for word processors on the Amiga. Both of the most powerful programs, *Final Writer* and *Wordworth*, have closed the gap between Amiga word processors and the heavy weight business systems. It's an outstanding feat on the part of Softwood and Digita that these programs, produced by small teams are in some ways better than their expensive opponents, produced by huge corporations. Praise should be heaped upon them.

The programs which are available for the Amiga now have a maturity that has so far been lacking. They have a certain slick professionalism to them. Perhaps programmers are getting to grips with Workbench; maybe it's Commodore's style guidelines; or better programming tools. Whatever it is, it's working. The latest Amiga word processors have a solid feeling to them which leaves Windows standing and a price which leaves businessmen's jaws dropping.

The most amazing thing about buying one of the latest Amiga 'document processors' is just how close they are to the industry yardstick, *Microsoft Word*. The extras that Word has over them are few and far between, the kind of things you might only use a couple of times, like the ability to create your own calendars; the grammar checker which often gives highly spurious suggestions; the multiple Undo which nobody seems to use.

The only really useful things which are missing from these Amiga programs are decent style sheets and proper tabling systems. Those of you who found bugs in the initial version of *Wordworth 3* would be horrified at the tales of *Microsoft Word 6* on the Macintosh, a program produced by the largest software house in the world and costing £295 plus VAT. We should be thankful that Digita released an update so quickly. Microsoft took considerably longer.

The amazing thing is that we all have this neat little home computer which didn't cost very much and is now growing into something we always knew it could be. There may not be as many professional applications on the Amiga as there are on the PC or Mac, but we can rejoice at the quality of them. The Amiga can do almost anything its expensive cousins can but perhaps a little more coherently and certainly a whole lot cheaper. The programs featured here prove it.

»

TYPOGRAPHY JARGON

Bullets or Bullet Points: These are symbols (often solid circles, squares or asterisks) which are used to bring attention to key points in a passage.

Font: A designed typeface. The Amiga uses standard fonts named after gems: Diamond, Ruby etc. Topaz is the standard Workbench font.

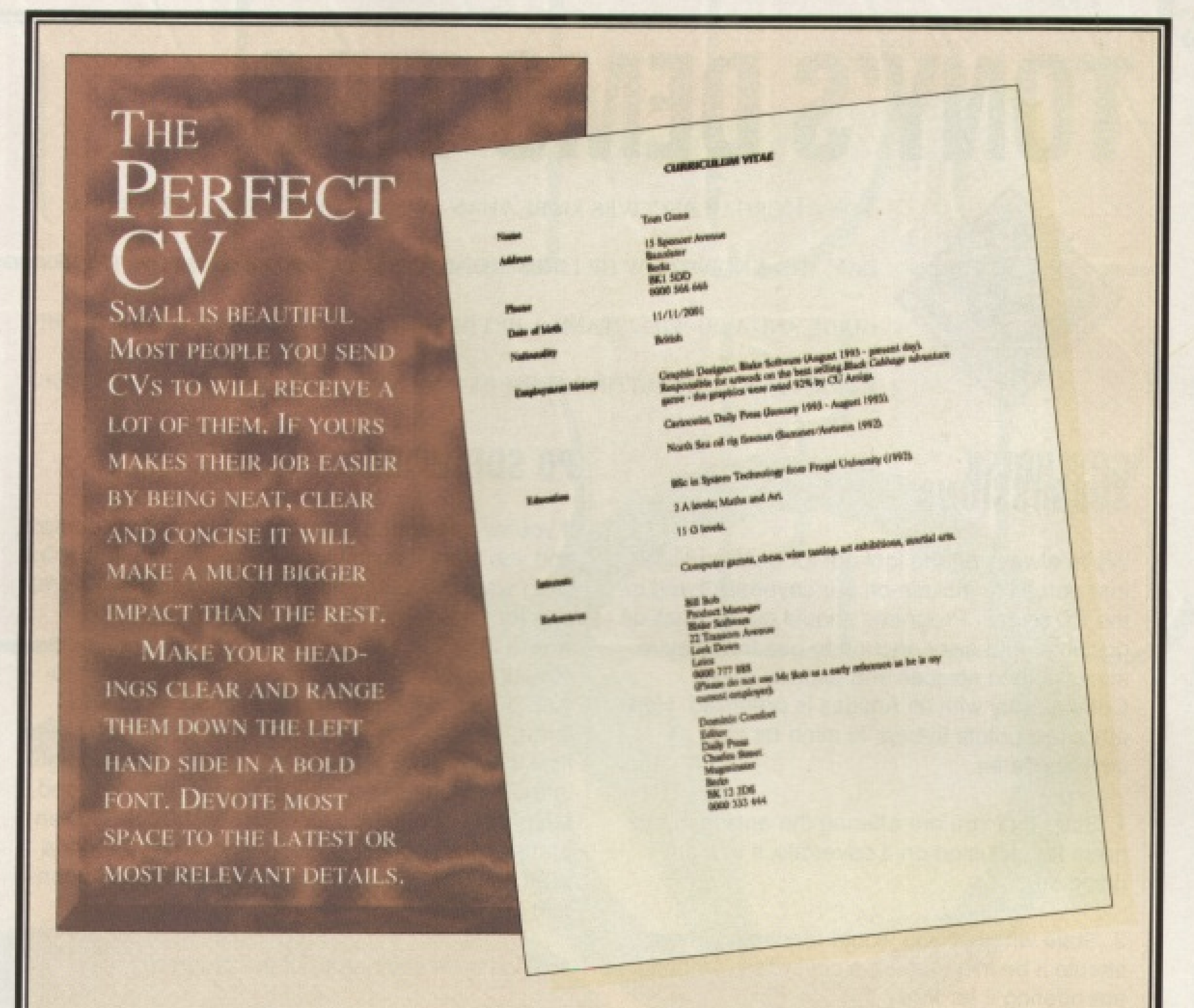
Kerning: Reducing the standard spacing between characters.

Leading: The spacing between lines of text. This can be increased or reduced and this will considerably effect the look of your text. As a font size is increased the leading must not be forgotten or else you will end up with words on top of each other.

Pt or Point Size: The size of the letters on a page.

Tracking: Increasing the standard spacing between characters.

Serif font: One like Times which has a small line or point at the extremities of each character. The opposite, used in CU AMIGA is a Sans Serif font.



THE EDITOR'S CV TIPS



Writing a CV can be tough, it's very difficult to gauge how well you are doing it until you actually get an interview. There are many theories on what is the best way to present one, and because everyone you are sending them to is different there are no golden rules, just guidelines.

1. Use an Amiga written and generated cover letter and CV. I personally hate written ones; although they're supposed to give some indication of one's character and ability. A well presented, nicely laid out printed letter with correct spelling and punctuation is, in my opinion, more effective.

2. Don't try to go over the top with your letterhead or presentation method. Neat, well designed logos, names or addresses are much better than a nightmare collage of odd sized words.

3. The covering letter should be very brief, one page only, with details of your current position and what skills you think you could bring to the job – ie, why you are right for it. Don't be shy, but don't be cocky either. The CV itself should be no more than two pages long. If you need to include more information because of the nature of the job then make your CV a one page resume and use appendices for a synopsis of your thesis!

4. Clearly mark, down the left-hand side of the page, the main CV headings so that they are easy to locate. If you have access to a laser printer try printing these as white text out of a black border, this makes them very clear. Otherwise, use capitals, bold or italic text.

5. Don't try to crowd everything onto the page. If you have loads of A and O levels, pick out which ones are most relevant to the job in question, or your highest marks and then just say how many you have in total. In terms of both education and work experience most employers will only really be interested in the latest information. If you have to cut some lines to make everything fit start with your oldest results and work experience first.

6. Use short lines and bullet points. Long 'paragraph' listings of information are very difficult to digest, especially if you've got 50 CVs to go through.

7. Binding CVs can work, but do it properly if you do it at all. A cheap plastic binder looks just that – cheap, you're better off without it. On the other hand, don't go putting expensive binders on your CV if you're just writing on spec, it'll cost you a fortune and you may never get a reply.

8. Paper is important! Good quality paper makes your CV stand out. Because ink soaks in better when you use heavy paper this will vastly improve the look of a printed document. Experiment with different paper to check out the results.

TONY'S DEMO TIPS



TONY HORGAN RECEIVES MORE THAN TWENTY DEMOS AND PD DISKS A DAY AND KNOWS HOW HE LIKES THEM TO BE PRESENTED. FOLLOW THIS GUIDE AND YOU WILL STAND A BETTER CHANCE OF NOT JUST GETTING THEM BY HIM BUT ALSO GETTING THEM BY ANY MAGAZINE OR SOFTWARE HOUSE.

COVERDISK SUBMISSIONS

We're always on the lookout for quality utilities and games to include on our coverdisks and in the PD pages. Programs should be as small as possible, and easy enough to use that they're accessible to novices and experts alike. Compatibility with all Amigas is preferred. Here are a few points to bear in mind for your covering letter.

1. State that you are offering the enclosed program for inclusion on a coverdisk if you are doing so.

2. State whether you would require payment, should it be included on a coverdisk, or if you are offering it for free.

3. State the nature of the program ... in other words, what does it do?

4. State which machines it's compatible with.

5. Include a daytime telephone number and postal address on the letter AND on the disk itself (they may get separated).

6. Include operating instructions on paper and a brief resume of these, and the loading procedure on the disk label whenever possible.

7. Don't fill out the accompanying letter with the history of its development, the price of bacon, a list of your favourite TV programmes, or anything like that. This distracts from what you are actually trying to present – the software. Be confident that what you have produced will speak for itself.

PD SOFTWARE

If you've released a program into the public domain, and you want it reviewed in our PD section, the first thing we need to know is where it's available from, and for how much; if we can't tell the readers where to get hold of it, there's not much point in us covering it in the magazine. If you don't want to distribute the program yourself, send it to a PD library. Phone the library a few days later to check that they received it, and that they are including it in their collection. Include a contact address and telephone number on the disk (preferably written on the label, not just as a document file). Only a brief covering letter is needed, which should contain the following information.

1. The name and nature of the program.

2. Whether it's PD or licenceware.

3. An address from which it's available, with a price.

GENERAL HINTS

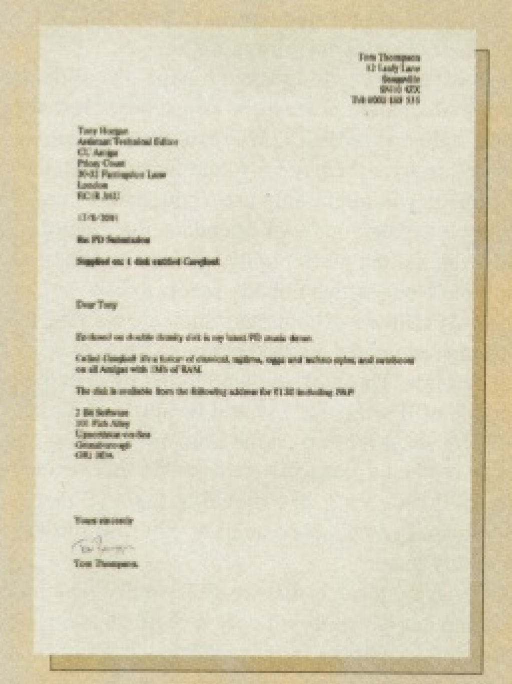
1. Keep your correspondence short. Reams of paper is confusing and off-putting.

2. If possible make sure your letter is printed rather than hand written. If it has to be written then do it tidily and, as we said in the intro, compose it on a word processor before copying it to paper.

3. Include the post code and telephone area code (if you are giving a phone number).

4. Do not enclose a stamped self addressed envelope for comments. You may not get any.

GETTING YOUR DEMO THE ATTENTION IT DESERVES



Tom Thompson

Tony Horgan
Assistant Technical Editor
CU Amiga
Priory Court
London

Re: PD Submission

Dear Tony

Yours sincerely

Tom Thompson

THIS DEMO SUBMISSION IS SHORT, SHARP AND STRAIGHT TO THE POINT. IT IS ALSO NEAT, WITH THE SENDER'S ADDRESS RANGED TO THE RIGHT, ESSENTIAL INFORMATION IN BOLD TEXT AND NO LENGTHY DEVELOPMENT INFO. YOUR SOFTWARE SHOULD SAY MORE THAN YOUR LETTER.

E-ZIE TYPOGRAPHY



WHEN IT COMES TO TYPOGRAPHY, CU AMIGA'S GROUP ART EDITOR, JEFF ZIE, IS AS EXPERIENCED AS THEY COME. HE HAS DESIGNED MORE PAGES, LOGOS AND BROCHURES AND USED MORE FONTS IN HIS TEN YEAR CAREER THAN MOST PEOPLE HAVE HAD HOT DINNERS. LET HIM TAKE YOU THROUGH SOME HINTS AND TIPS:

1. Keep it simple. Don't use more than two fonts; one for headlines, one for the text.

2. Stay away from font distortion (stretching them in any direction); they are designed to be read as you see them. If you buy fonts, you'll probably notice that some come with extended, condensed, italic and bold versions. If you've got them, use these instead of using the software to distort them. It all helps to make your documents look more professional.

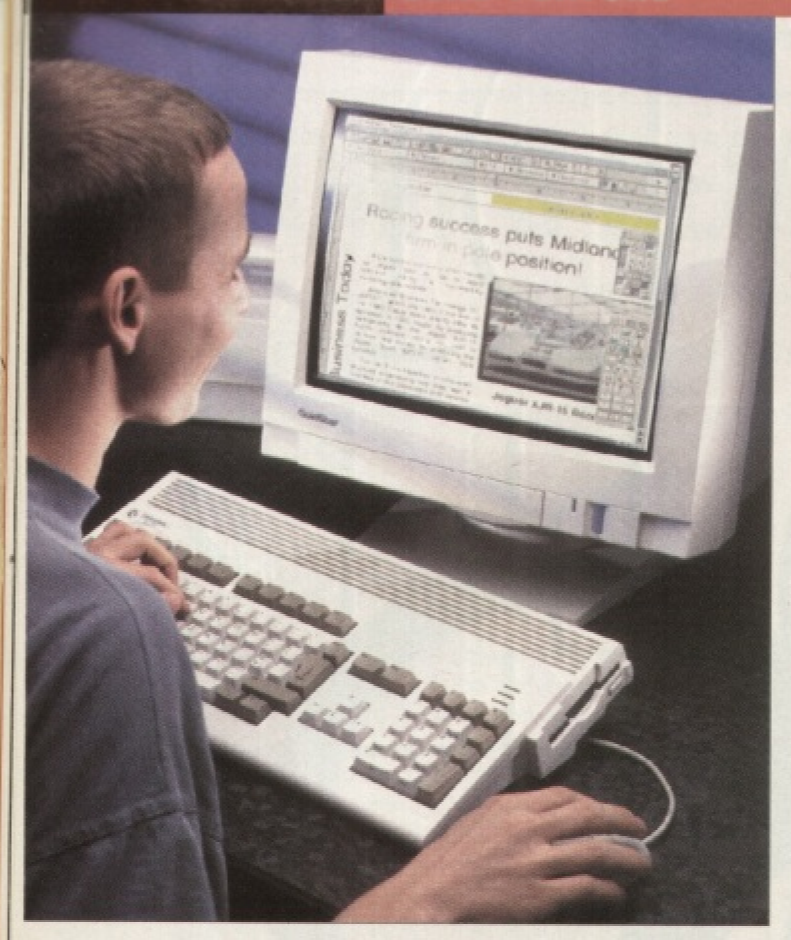
3. Some software allows you to modify your line spacing, or leading. Try to avoid solid line spacing, as this can make text tricky to read. Instead, use +2 leading, eg. your body text is 9pt; your leading should be 11pt. This is only a rule of thumb, as all typefaces work differently.

4. If you can, use SMART QUOTES. Most commercial fonts have them. They look like this: “”, rather than this: "". You may have to find a particular key combination to get them, or your software may be able to automatically convert ordinary quotation marks and apostrophes.

5. Some software allows you to play around with the letterspacing. Generally, if you buy fonts, they are already designed for optimum character spacing, so you don't need to mess around with it. Some PD fonts, however, have not been so thoughtfully designed. If you want to see how the font is autospaced, you can use a sentence which used every letter of the alphabet. Type this in: The quick brown fox jumps over the lazy dog.

6. Remember that type is designed to be read; it is generally considered easier to read upper and lower case serif type, than it is to read sans serif type. Have a look at the type on a good broadsheet newspaper, or a good glossy magazine and you'll see what I mean.

There are tens of thousands of fonts out there. Don't go mad; most people only need a handful. Besides, why waste valuable disk space on fonts which you'll probably never use?



THE PRODU

THE FOLLOWING IS A GUIDE TO WHAT SORT OF WORD PROCESSORS ARE AVAILABLE AND AT WHAT PRICE. FROM TINY TOTS TO HEAVYWEIGHTS THEY'RE ALL HERE.

TEXT ENGINE 4.1

Right at the bottom end of the heap lies *Text Engine*. But that's just the price heap – quality wise it's a real winner. *Text Engine* proves itself to be more than capable of giving the commercial offerings of a few years ago a good run for their money.

In use *Text Engine* comes close to living up to its name. Typing in reasonably small files is a joy, there's no fuss or bother. Larger files are a bit more of a pain though, as there's no slider bar at the side of the screen. Print-outs are considerably better than most other PD word processors due to its ability to produce things like double sized text from a standard dot-matrix. .

Available from: 17 bit Software, 1st Floor Offices, 2/8 Market Street, Wakefield, West Yorkshire WF1 1DH. Tel: 0924 366982. Price: £1.50 plus 50p P&P per order.

POWER TEXT 2

A little further up the scale from *Text Engine* comes this offering from CLR Licenseware. Written using *Amos*, it boasts many useful features and an impressive array of menus. It also has the interesting ability to edit AmigaGuide documents, a feature unique in this roundup. There is an English spelling checker which seems a little small but that's only to be expected at this price.

The most striking thing about *Power Text* is just how professional it all seems. It's a far cry from the top end of the market, but the usability is very good indeed. It even has an extremely useful mail merge facility. Despite some *Amos* related problems it's a reasonable little package at a really good price and certainly gives the mini office word processor a thing or two to think about.

Available from: 17 bit Software, 1st Floor Offices, 2/8 Market Street, Wakefield, West Yorkshire WF1 1DH. Tel: 0924 366982. Price: £3.50 plus 50p P&P per order.

PEN PAL

When it was first released everyone oohed and ahhed about *Pen Pal*'s amazing capabilities. Things like its built in database, the ability to flow text around graphics and its 'new' tool bar. By comparison, the only outstanding feature it has these days is its database.

Pen Pal is certainly showing its age and misses out on several features now almost standard, most notably outline fonts. Print quality suffers because of this and the only real option is to use the printer's font, leaving the output only a little better than *Text Engine's*.



WORDWORTH 2: OLD BUT STILL RESPECTABLE. SUITABLE FOR BEGINNERS.

FINALCOPY: GOOD ALL ROUND PROCESSOR WITH LOTS OF FEATURES.

AND THE OVERALL WINNER IS FINALWRITER – ABSOLUTELY BRILLIANT.

PEN PAL: STILL VERY POPULAR BUT CHECK OUT WORDWORTH OR FINALWRITER.

Also, horror of horrors, the spelling checker is American which is just not acceptable these days when in the final analysis, the recommended option is to save up a bit extra instead.

Available from: Softwood, New Street, Alfreton, Derbyshire DE55 7BP. Tel: 0773 521606. Price: £34.95.

MINI OFFICE

Mini Office has been around on various formats for a long time now. It is an integrated package including a word processor, spreadsheet, database and graphing program. The Amiga incarnation appeared a few years ago, but was not particularly modern even back then. That's part of the original *Mini Office* ethic though, a bundle of simple business software at a good price. Unfortunately this version has turned into a bundle of simple software at a high price.

The word processor included is a very far cry from even the simplest of commercial offerings, it could almost be a souped up *Power Text*. It can at least incorporate graphics in the text, but this really is another program which is limited to the printer's font and doesn't even have *Text Engine*'s print handling. It is easy to use though and integrates perfectly with the included database for mail merging. It's a crying shame really, as the overall package is quite good.

Available from: Europress Software, Europa House, Adlington Park, Macclesfield SK10 4NP. Tel: 0625 859333. Price: £59.95.

WORDWORTH 2

Although now out of production, *WordWorth 2* can still be found lurking in various adverts. It has aged very well considering the competition which it faces and can still produce some excellent prints. It has some neat features and all the necessary capabilities to put together anything from a letter to a brochure.

However, the thing I noticed immediately on using *WordWorth 2* was lag. Whenever I typed a sentence it took a while to catch up, rendering it unusable for even moderate typists. It wasn't the only place it was slow either, when scrolling through text or eve n just replacing a few words, the whole program seems to crawl like an eighteen wheeler going up a hill.

That said, *WordWorth 2* is certainly useful for beginners. There are all the right tools and a relatively painless, if somewhat verbose, manual. Provided you can't type, this may be the program for you, especially as it can be picked up for a good price from many suppliers.

A1200/A4000 version available from: First Computer Centre, Unit 3, Armley Park Court, Stanningley Road, Leeds LS12 2AE. Tel: 0532 319 444. Price: £34.99 plus £1.95 P&P.

FINAL COPY 2

Now we slip into something more comfortable. *Final Copy 2* has been around for a little while now and it still feels good. The standard screen is a little Spartan if you are used to *Wordworth* or *Pen Pal* but its functionality

CTS

quickly makes up for it. The program is well designed, has plenty of features and a good manual. I really can't find anything to complain about with this one.
The program quite happily keeps up with a high typing speed, even on an A500; the print quality is superb; it can use Nimbus -Q, Adobe type 1 and Agfa Wordworth fonts; the dictionary is big and, most importantly, English; this list could go on for ages, there are so many good features.

Another big plus in its favour is that it will work on just about any Amiga, Workbench 1.3+, 1mb of memory and two drives are all it needs.
Available from: Softwood, New Street, Alfreton, Derbyshire DE55 7BP. Tel: 0773 521606.Price: £49.95.

FINAL WRITER 2 rev. 2

If *Final Copy* is comfortable, *Final Writer* is that and stylish. From the moment you load it you know that everything is going to be good. *Final Writer* gives that initial impression and keeps giving it to you every time you load it up. The program shows a clean, professional face and feels just right. The on screen tool bars look absolutely spot on and the menus speak volumes about the program' s depth.

At the heights which *Final Writer* has achieved, the air is so rarified that the program only really has two competitors, *Wordworth 3* and Microsoft Word. That in itself should give you an idea that this is a word processor to be reckoned with. It has a truly functional front-end which is almost completely reconfigurable, a good range of tools and options.

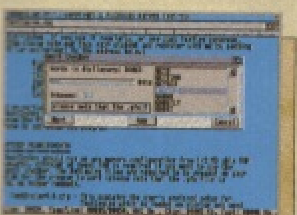
A wonderful feature for presentations is the inclusion of 120 outline fonts, which will improve your documents no end. Every thing you need is here.
Available from: Softwood, New Street, Alfreton, Derbyshire DE55 7BP. Tel: 0773 521606. Price: £74.95.

WORDWORTH 3

Enter the most hyped Amiga word processor ever. *Wordworth 3* was undoubtedly the most eagerly awaited utility for ages and dashed an awful lot of hopes. The first release was bugged beyond usability, a fact which I suspect Digita will never live down, though a far more stable version was very quick to appear. The bugs weren't the only problem though, and unfortunately the most serious of them is still there; like its predecessor, *Wordworth 3* is excruciatingly slow when inputting text.

On a word processor of this price, even with discounts, that just isn't on. In terms of features it is the closest thing to *Word* on the Amiga, but no amount of features can make up for a tardy text engine. Again though, like its predecessor, for a non-typist, the program has a good deal to offer. It provides excellent help; the program can be almost entirely configured to the user's needs and the user interface is extremely friendly. It is certainly the easiest heavy-weight word processor to use.
Available from: Digita International, Black Horse House, Exmouth, England EX8 1JL. Tel: 01 395 270273. Price: £149.99 or £59 when trading up.


WORDWORTH 3: A POWERFUL AND EXTREMELY EASY TO USE PROCESSOR.


MINI OFFICE: A SIMPLE, EFFECTIVE PROCESSOR – AT A VERY AFFORDABLE PRICE.


TEXT ENGINE: A VERY PROFESSIONAL PACKAGE AT A LOW PRICE – OUTSTANDING.

POWER TEXT 2: IT MAY BE LICENCEWARE BUT IT'S EXTREMELY PROFESSIONAL.

	hardware required	hardware recommended	outline fonts	tool bar	WISYWYG	graphics support	drawing tools	tables	spell checker (words)	auto correct	thesaurus	style sheets	indexing	contents pages	master pages	title pages	arexx support	text clips	online help	price
Text Engine	1Mb	-	-	-	-	-	-	-	36000	-	-	-	-	-	-	-	-	-	-	£2.00
Power Text	1Mb	-	-	-	-	-	-	-	U.K.	-	-	-	-	-	-	-	-	-	-	£4.00
Mini Office	1Mb	-	-	●	-	-	-	-	50000	-	-	-	-	-	-	-	-	-	-	£59.99
Pen Pal	1Mb	2Mb	-	●	●	IFF	●	-	U.S.	-	-	-	-	-	-	-	-	-	-	£34.95
Wordworth 2	2Mb + 2 Drives	4Mb + HD	20	●	●	IFF	●	-	110000+	-	●	-	●	●	-	-	-	-	●	£49.99
Final Copy	2Mb + 2 Drives	2Mb + HD	29	●	●	IFF	●	-	110000+	-	●	●	-	-	●	●	●	●	-	£49.99
Final Writer	2Mb + HD	6Mb + HD 68020+	130	●	●	IFF, EPS	●	-	110000+	-	●	●	●	●	●	●	●	●	-	£74.95
Wordworth 3	2Mb + HD	6Mb + HD 68030+	50	●	●	IFF, CGM	●	●	110000+	●	●	-	●	●	-	●	-	-	●	£149.99

PRINTERS

The ability to create, edit and change documents is invaluable - but you won't get very far without a printer.



There are many different types of printer, each suitable for different types of word processing. Below we list the main types, and CU AMIGAs preferred models.

DOT MATRIX TECHNOLOGY

The cheapest of all printers, but comparitively, providing the poorest print quality. These printers work using a square block made up of tiny pins. To print a character several of these pins are pushed forward making its shape against an ink ribbon and thus on to the paper. Dot matrix models are commonly described by the number of pins present; the more the better. Models with 9-pins are now available for under £100, whilst the better quality 24-pin variants can be found for under £200. For colour versions add roughly £30 to £50 to these prices. The one clear advantage dot matrix printers have over the other types listed here is that they can print on multipart stationary - ie invoices etc.

INK JET PRINTERS

Ink jet technology is the newest of all printer technologies, and also the one that has the most potential. These machines work by squirting little blobs of ink at the paper, the more blobs that can be crammed into an area the better the definition of the characters and graphics. Inkjet printers have come a long way in very little time, and now almost rival laser printers for quality. They are ideal for all forms of word processing and the better models are certainly good enough for business correspondence and serious 'bank manager' letters. Ink jet models start from just under £300, colour and black and white models are available.

LASER PRINTERS

The absolute best in printer technology. Laser printers produce the very best quality printouts – but only in black and white, colour models cost a fortune! For those jobs where only Sunday best will do it has to be a laser printer. Prices have fallen significantly in the last year or so and now start from as little as £399, but be careful to test them first – lower cost models don't offer that much better quality than middle to high end ink jets.

DYE SUBLIMATION

A new technology and one raising a few eyebrows, as well as wallets. Prints in glorious 24-bit colour, often with results that put photographs to same. Still quite expensive, £600 plus, but produce the colour print outs the likes of which Kodak would be proud. However they are intended for pictures and images are not really good for text, for word processing you'd be better to look at a colour ink jet printer.

CU RECOMMENDS

For typical word processing on the Amiga we recommend the Seikosha SL96 dot matrix printer for simple letters and simple colour documents and the R[illegible] LP1200 laser printer for high quality demanding print outs. Both of these are available from most hardware advertisers in CU AMIGA.

»

»

ACCESSORIES TO THE DEED



To help you get the most from your word processor we have put together a round-up of some useful additional utilities.

TOUCH TYPING TUTOR

Available on the cheap, this neat little utility will help you get on the road to professional typing speeds. The program is based a round an on-screen picture of the keyboard which lights up the key to press and the finger to press it with. It's hardly the most sophisticated of programs and the lessons are far from interesting.

It could be a whole lot better, but at this price there are no real complaints, it does the job well enough. Touch Typing Tutor could potentially make you into a really fast typist, but for that I would really recommend that you get Mavis Beacon. If your budget is tight though, this is the program to get. A good investment in yourself.

Available from: 17 bit Software, 1st Floor Offices, 2/8 Market Street, Wakefield, West Yorkshire WF1 1DH. Tel: 0924 366982. Price: £3.50 plus 50p P&P per order.

MAVIS BEACON 2

This is Touch Typing Tutor with all the bells, whistles and fireworks added. *Mavis Beacon Teaches Typing* has been developed over the years in conjunction with several experts in the field of education. The central program is artificially intelligent and adjusts the lessons to suit you.

When you buy *Mavis Beacon 2*, expect to be able to type properly after a month of light training exercises, doing half an hour a day (doing more can be counter-productive). Keep it up for another month and you'll be a fast typist. No two ways around it, this program is good.

But, and there had to be one, it will only really work well on a hard disk. The solution? Get a hard disk first!

Available from: Silica, 1-4 The Mews, Hatherly Road, Sidcup, Kent DA14 4DX. Tel: 081 309 1111. Price: 14.99 plus £2.94 P&P.

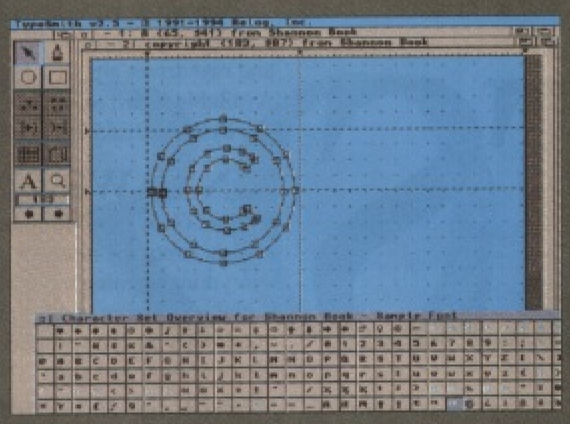
PROPER GRAMMAR 2

An apparent boon to an aspiring author, *Proper Grammar* is designed to check your writing style. It will go through your text and look for a multitude of sins: wordy expressions, redundancy, cliches, jargon, pretension etc. It does the job extremely well, spotting embarrassing mistakes as it goes.

There is a major downside to *Proper Grammar* though, they didn't use the program on its own built-in help. Although the help is grammatically correct, it is far from readable and filled with jargon. If you are willing to spend time with it, the program can improve your text considerably.

Available from: Softwood, New Street, Alfreton, Derbyshire DE55 7BP. Tel: 0773 521606. Price: £39.95.

TYPESMITH 2.5



This is one for you if you are ultra serious about your output. It's only of any use if you are using one of the top end word processors, *Wordworth 3, Final Copy* or *Final Writer*. *Typesmith* was designed for use in DTP, but with the advent of the aforementioned 'document processors' it can be used to great effect in this less strict discipline. *Typesmith* is ideal for creating miniature company logos, fonts which match your letterhead, tidying up public domain fonts o r even just converting fonts from a different format. At the asking price, you need to be absolutely certain that you will use it but it's still cheaper than getting a font designed for your company or letterhead.

Available from: Emerald Creative Technology, Rapid House, 54 Wandle Bank, London SW19 1DW. Tel: 081 715 8866. Price: £118.95

SOFTFACES VOLUMES 1 TO 4

Although they can't be used in anything other than *Final Copy* or *Final Writer*, if you have either of these programs then you should at least take a look at these fonts. There are four sets all of which are simply marvellous. There are 25 fonts to a set, 16 o f which are 'serious' and 9 of which are decorative.

The serious fonts are everything you should expect from a font, smooth, well designed, good looking and all screaming professionalism. They really do cut the mustard. It's the decorative fonts which I find most eye catching though, from the sombre and solid Dolmen to the brash strokes of Freestyle. There are fonts to please everyone in this range. If you value your presentation, get your credit card out.

Available from: Softwood, New Street, Alfreton, Derbyshire DE55 7BP. Tel: 0773 521606. Price: £39.95 per volume.

THE REFERENCE LIBRARY

Seemingly better value than the *Softwood Softfaces*, this collection of 50 fonts is a little too staid for my taste. The fonts supplied are certainly high quality though and more flexible than the Softfaces. The flexibility comes from the fact that these are Compugraphic fonts, which is the standard outline font format on the Amiga.

These fonts can be used by many different programs, including *Typesmith, Deluxe Paint* and many other programs which support the Compugraphic standard. Digita also have two other packs available, 'Pride and Presentation' and 'The Classic Collection' both of which are cheaper but contain fewer fonts.

Available from: Digita International, Black Horse House, Exmouth, England EX8 1JL. Tel: 01395 270273. Price: £69.99.

FORTHCOMING ATTRACTIONS

WORDWORTH 3.

Soon to be released, *Wordworth 3.1* is the latest attempt at giant killing from Digita. We've had an alpha version on test for some time now and it's a major improvement on 3.0a. Amongst the new features are drag and drop editing, landscape printing and faster operation.

In the tests we have done on the pre-release version, the text entry speed is still well below par unless it is used on a very fast machine.

The search and replace is certainly much faster though, no matter which machine you are using. There have also been considerable efforts made to increase the range of files *Wordworth* is capable of handling, ranging from new text import filters to almost any common graphics format.

WORDWORTH 3.1SE

A cut down, budget version of *Wordworth 3.1*, this is the official replacement for *Wordworth 2* and fills a very big product gap. It loses out on a good many of its expensive sister's features, but still compares well with other mid-price word processors. *Wordworth 3.1SE* will cost £49.99.

Digita have done a good job on reducing the number of disk swops needed for floppy drive only users in this and *Wordworth 3.1*. The number of swops needed for the spelling checker, for instance, has improved dramatically making it all the more user-friendly.

FINAL WRITER 2 rev.3

Not a major upgrade, but certainly a welcome one, revision 3 adds some extra functionality and some features which were notably absent. The beta version has been on test for a few weeks at the time of writing and is a wonderful improvement.

The main additions include: drag and drop editing; easy header/footer creation; control points for graphics; spell as you type; easier automatic page numbering etc. Many of the new features are major time savers, all of them add to *Final Writer*'s already impressive usability.In tests, all the new features seemed to work flawlessly. A genuinely useful upgrade. CU

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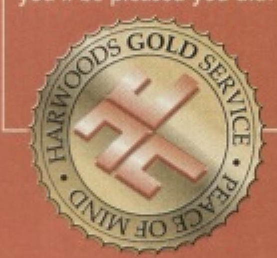
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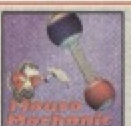
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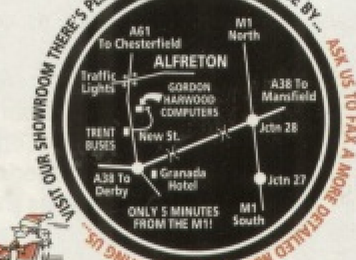
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SCREEN SCENE

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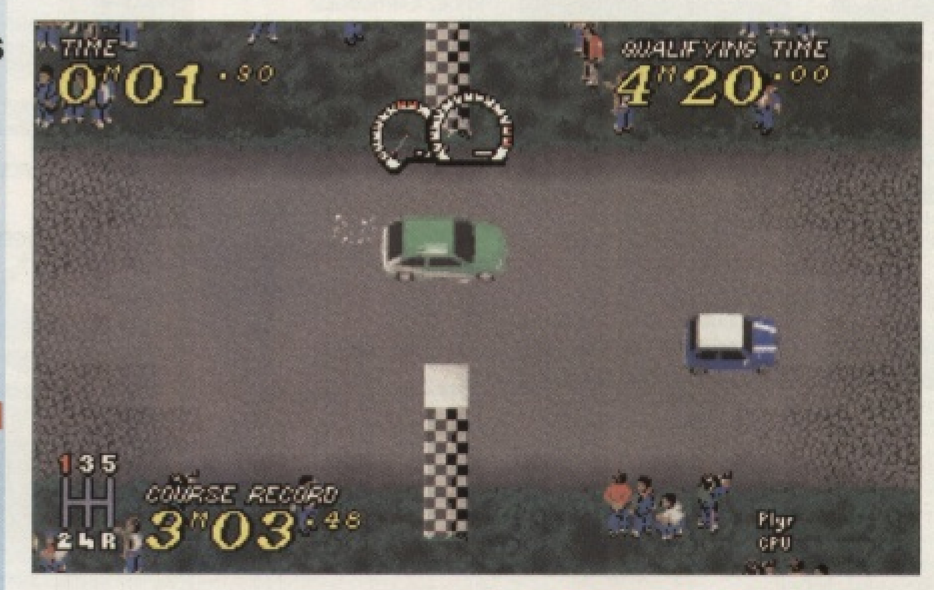




93% and a game's worth a Superstar. We hardly throw them around, but if a game gets one it'll be completely outstanding

FIRST IMPRESSIONS

More first looks at the games of the future as we jump through the time tunnel without a safety harness.



POWERDRIVE
US GOLD



The Gameplay: *Powerdrive* is a rally game, a sort of cross between *Skidmarks* and Codemasters' old *Micro Machines* but one which looks new, fresh and different. It is intended to be cute, yes, but it is also intended to be as real as possible, with cars that look the part and tracks that test your mettle. There will be six cars on offer starting off with the lowly Mini Cooper and progressing to hotter hatches like the Escort Cosworth as you get better at the game.

Behind the Scenes: Denton Designs are the people behind the coding and graphics and they have been working on the realism aspect in a big way. They have been using *3D Studio* to render each car with minute polygon detail to get them as accurate as possible.

What's New: Just about everything and at the same time nothing. It's still a race around the circuit rally game – it just looks better and (possibly) plays better. Not only do the cars look like their real cousins in a way no other game has managed to do before, their front wheels are totally separate sprites which enables them to turn in the right direction as you move your joystick!

First Impressions: Very good. They have succeeded in making the cars so realistic that the manufacturers, Fiat, Ford, Rover et al, are worried about negative publicity when their cars crash in the game. To them CU AMIGA says this: As long as the game doesn't crash your reputations are safe. *Powerdrive* is impressive on console format and if the Denton boys can pull off the same sort of detail on our machine then this could be a spectacular game.

KICK OFF 3 EUROPEAN EDITION
Anco

The Gameplay: It's a soccer game, the original of which was a donkey to play. Lots of neat animations and a decent practice mode were destroyed by two-button joystick only configuration, slow play and difficult control. Anco have gone back to the drawing board to solve these problems but retain the original idea of a side view, realism inspired game.

Behind The Scenes: The in-house programming team have been working hard since the summer to inject new features as well as improving the old engine. The project has been developed alongside *Player Manager 2* and has incorporated some of the ideas originally generated for this game.

What's New: Control and management. The new game will support one and two button joysticks and CD32 controllers. The latter will make control easier than ever by taking advantage of all of its buttons. Player stats and management will be a very important part of the new game, positioning fast strikers opposite slow defenders and so on.

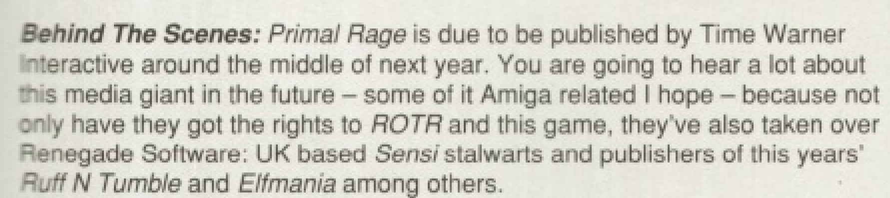
First Impressions: Negative - surely this is just an update of the original. Second impressions though, after a visit to Anco to see development, are much better. A lot of effort is going into speeding up and smoothing out the animation and it has already been noticeably improved. One button control promises to be difficult but its inclusion is welcome and the whole game has been broadened sufficiently to warrant a new release once they get it right. Watch these pages in the next month or so for more news.



ESSIONS

PRIMAL RAGE
Time Warner

The gameplay: Arcade. All you have to do is walk into an arcade these days to be surrounded by grunts and groans, Japanese phrases, vicious ripping sounds and sweaty smells. Yes, the beat 'em up has taken over again and the kids have gone fight crazy. Luckily we Amiga folk have been spared too many fight conversions and those that have made it aren't half bad. This, from the publishers of *Rise Of The Robots*, is one more bout of fisticuffs with its own story to tell.



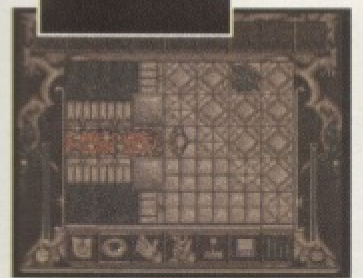
Behind The Scenes: *Primal Rage* is due to be published by Time Warner Interactive around the middle of next year. You are going to hear a lot about this media giant in the future – some of it Amiga related I hope – because not only have they got the rights to *ROTR* and this game, they've also taken over Renegade Software: UK based *Sensi* stalwarts and publishers of this years' *Ruff N Tumble* and *Elfmania* among others.

What's New: You might well ask. What can be done with a fighting game that hasn't already been done? Well, for those who haven't been in an arcade recently *Primal Rage* uses gigantic reptilian creatures instead of humans (or some derivative thereof) and, in the same way as ROTR has revolutionary looking graphics, *Primal Rage* promises to have revolutionary sound. Soon the day may come that someone combines both.

First Impressions: Hope. I hope it comes out on Amiga. We've been waiting for ROTR for long enough and it will be disappointing if this one drags on too. Still, don't expect to hear anything else about it until the spring, Amiga conversion is unfortunately pretty low on multimedia conglomerates' agendas at the moment. It might not be *Mortal Kombat II* but it will undoubtedly be a big name next year so we'll keep you updated.

VALHALLA – BEFORE THE WAR
VULCAN SOFTWARE

The Gameplay: According to Vulcan it's the 'Second Ever Speech Adventure' on Amiga floppy disk (as opposed to CD) and it involves guiding a slimy, vile, evil Lord in a quest to make the king of Valhalla's life miserable; ie, kill him. It involves the same sort of puzzle questing as the original and is roughly the same size and complexity.



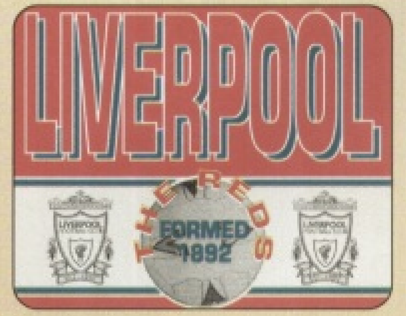
Behind the Scenes: It's Paul and Lisa Tunnah again, taking on the giants of the industry from sunny Southampton with boundless energy a strange sense of humour and suspense and a microphone. The latter to record a 1,000 word vocabulary.

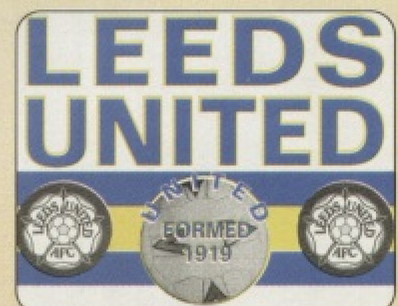
What's New: Yes! Your eyes weren't deceiving you, this adventure is actually played from the point of view of the bad guy, the evil Lord Of Infinity whom the young prince was trying to defeat in the original.

First Impressions: Some of us love it and some of us hate it. The game format, quality of graphics and sound and overall look remains the same. This offers more of the same, but with a twist and should appeal to those who loved the first game. Time will tell though, full review coming soon.

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In an unusual move, console giants Acclaim are set to unleash a conversion of one of their games on to the Amiga. With the first Amiga screenshots available to any magazine Steven Tirem gets ready for Mortal Kombat II ...

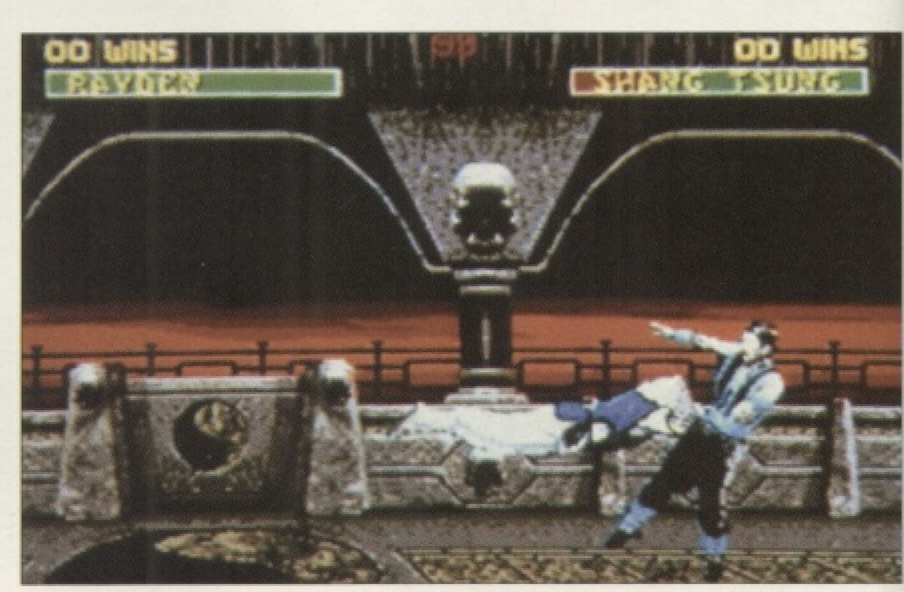

More top fighting action from the *Kombat* Stable. Look at those muscles.


The characters are sharper and there promises to be even more moves.

MORTAL KOM



"Say, Rayden, did you know that you and I and all our chums in this game are worrying mums and dads all over the country. Apparently we're too violent or something."



Flying in the face of public opinion *Mortal Kombat II* is even more violent and realistic than the first one.







In a market dominated by over-hyped games, it takes something particularly special to get the console-owning fraternity chomping at the bit these days. Chun-Li, Ken and the rest of the *Street Fighter* gang are now dated and consigned to the beat 'em up OAP home, and in the attempt to unleash more bankable heroes, companies have resorted to animals, clay figures and large robots to fight their battles. However, from this wave of mediocrity, one game rose above the rest to rekindle the beat 'em up craze and add a much needed breath of fresh air to the genre: *Mortal Kombat II*.

Whilst the original *Mortal Kombat* was dismissed as a dull fighting game using gore as a novelty, the sequel was far better received. With five characters from the original returning to the fray, seven new heroes were added and developers, Midway, beefed up the game in every department. Needless to say, console versions were always going to happen and only this month Acclaim's Super NES, Mega Drive and Game Gear conversions of *Mortal Kombat II* have become the largest-selling cartridge game ever. Bridling with enthusiasm for their new wunderkind, Acclaim have now taken *MKII* one step further with the shock announcement of a forthcoming Amiga conversion – something unknown for such a predominantly console-led company.

EH?

For those of you who have had your heads in buckets for the past six months, *Mortal Kombat II* is a one-on-one beat 'em up with an oddball cast set to rival anything the Australian soaps can throw at us. It follows on directly from the original, with the wizened warrior, Shang Tsung, returning through a handy dimensional gate to his Outworld home to face the wrath of the leader, Shao Kahn. As the plot unfolds, it is revealed that Tsung had been sent to organise the first Mortal tournament so the Earth's strongest combatants would kill each other off, leaving Kahn's path through the dimension gate and to power of our planet nice and clear. Needless to say, Kahn is less than happy with this and orders Tsung to organise a new tournament, dragging six Earth fighters through the dimension gate to fight six mutants from Kahn's army – one of whom will be Tsung.

The basic one-against-one battle format is set against a series of Outworld's nastiest areas, with the scraps taking place in forests, armouries, and fragile-looking bridges. Each player is given an energy bar which is sapped with every hit conceded, and the winner is the one left standing. But, hey, you knew that already. However, one of the neater ideas of the original – the Fatality moves – has been expanded beyond all recognition, earning *MKII* a place in the annals of infamy. For the uninitiated, Fatalities are performed whenever the 'Finish Him' sample is heard. By effecting a series of joystick combinations in conjunction with complex button presses, players can tear off their opponent's arms, suck out their soul, or simply split them down the middle with a razor-edged hat! However, before the moral majority run to their phones to urge Mrs Whitehouse out of retirement, fair play is seen through with the newly-added bonuses of Friendship moves and Babalities which, via different manipulations of the stick, offer a token of appeasement or revert the loser to a toddler respectively!

The unenviable task of converting Kahn's Outworld domain and its bizarre inhabitants fell to Croydon-based Probe. Veterans of the coding



Have you got the guts to mix it with the fighters from hell.

BAT II

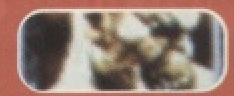


The Amiga version will use either single button joystick or a multi-button joypad control. This will mean that die hard fanatics will be able to access all the special moves available on the other formats.

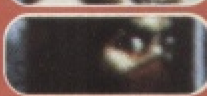


MEET THE GANG

Mortal Kombat II offers twelve fighters for your delectation, each of whom comes armed with four or more special moves, two Fatalities, a Babality and Friendship. However, also hidden in the game are three more fighters — Smoke, Jade, and Noob Saibot — but the path to these mysterious combatants is hard to find. Still, let's go meet the dirty dozen:



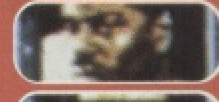
BARAKA: The mutant leader of Kahn's army, and armed with deadly blades for slicing his opponents to shreds.



MILEENA: A beautiful female warrior armed with throwing blades. Her Fatality is the kiss of death to end all kisses.



LIU KANG: A veteran of the first game, and more dangerous than ever before. His bicycle kick really has to be seen to be believed.



JAX: A powerful wrestler drafted from Earth because of his strength. He can make the earth move with one good punch.



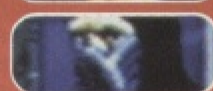
JOHNNY CAGE: A Hollywood actor with an ego larger than Telecom Tower. Makes Steven Seagal look like Zsa Zsa Gabor.



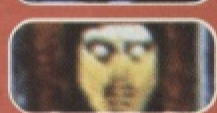
KITANA: Mileena's sister and just as deadly. Armed with a razor-sharp fan she plans to hack her way to the top.



RAYDEN: The god of thunder returns for the second game. His lightning bolt is one of the easiest moves to pull off.



SUB-ZERO: Another survivor from the first game. Dressed in blue, and capable of freezing a man in his tracks.



SCORPION: Sub-Zero's double, but dressed in yellow! His Van-Damme spear is used to drag an opponent towards his vicious uppercut!



REPTILE: Yep, you've guessed it, looks just like the first two but in green! Started life as a cameo character in the original MK coin-op.



KUNG LAO: An ex-monk with a hat like Oddjob out of that James Bond film. When he throws his headgear, make sure you duck!



SHANG TSUNG: Kahn's right-hand man was a wizened old geezer in he first game. He has rejuvenated into a younger fighter for this sequel, though. The only character with three fatalities.

school, Probe have been responsible for such Amiga classics as US Gold's aging *OutRun*, and were the team who so successfully converted *MKII* to the Sega formats.

Surprisingly, though, converting such a complex game to the Amiga has been a shorter task than you'd imagine, with Probe's conversion now virtually complete following a meagre three months of development. The reason for this short period is that, as with any arcade conversion, most of the development time is spent converting the graphics from the arcade game's giant sprites down to the relatively humble figures the Amiga uses. However, because of the similarities between the Mega drive's graphical facilities and the Amiga's, the impressive Sega sprites are being reused for the disk-based game with no visible loss of animation. Similarly, all the 32-colour backdrops of the Mega Drive version are being ported to, ensuring the conversion will look as close to the coin-op as feasibly possible.

If this sounds a little effortless and disappointing, though, don't think for a moment that Amiga *MKII* is a quick cash-in. Because of the Amiga's plentiful memory and disk space, Probe are also taking time to add a few features omitted from the Sega version. The first major addition is an extra backdrop – Goro's Lair – which appears as a backdrop to one of the game's three 'hidden' fighters, whilst the latter will be better sound effects lifted directly from the arcade board, meaning speech and suitably crunching effects galore.

CONTROL

The main problem Probe had in cramming *MKII* into the Amiga is the control method. As regular arcade-goers will know, *MKII*'s many punches, throws and kicks are pulled off using six buttons, whilst Amiga users and their trusty Competition Pros are limited to a mere one.

To combat this, Probe have updated an existing routine from the first game which allows die-hard fans to link a multi-button console pad to their machine, whilst the aforementioned Pro and Quickshot owners will get to grips with a game reliant on one button. According to Probe, the latter does allow the player to pull of the full range of kicks and punches, but how we'll just have to wait and see. Every aspect of the coin-op seems to have survived the transition, and Probe's conversion is looking very nice indeed. Arcade fans will love the fatalities, Friendships and Babalities, and beat 'em up fans will find that each character has at least four combo moves to get to grips with. In fact, of the literally dozens of moves within the coin-op, only one hasn't made it to the Amiga — and as that's a humble sliding attack I reckon that's forgivable.

Mortal Kombat II is set to incur the wrath of ELSPA's new guidance system, and will be unveiled, just before Christmas, with a 15 Rating warning those of the gore inside. You have been warned ... CU



MASTER AXE

Millennium reckon they've found the hardest man on earth. Tony Dillon wonders why they didn't pick him.

If you look back at the recent release list for Millennium Interactive, you'll find that almost everything they've put out in the last two years has been either tactical or cute, completely avoiding any offensive areas of the market. The console market is still rife with beat 'em ups, however, and the Amiga has been noticeably starved of such titles. So it was with a smile on his cheeky face that PR Guru Keith Smith announced that his employing company had signed the physical talents of Neil Axe – one of the world's most renowned martial arts experts, to create the ultimate Amiga beat 'em up.

STREETFIGHTER

In true *Streetfighter* style, you can choose from four different characters to play as you work your way around the United States in search of the ultimate challenge. Neil Axe is a kick-boxer, but Gangsta is more of a grappling man, whereas Reaper and El Capo can handle weapons and freestyle fighting respectively. These different fighting styles should add a fresh challenge to the game, giving you the chance to master multiple combat techniques and strategies.

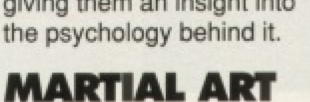
One thing Millennium are keen to stress is that this is a far more serious title than such frivolities as *Streetfighter* or *Body Blows*, even going as far as to name the game a 'fight sim'. There are no daft 'triple spin punch combo moves' as our friends on *NMS* seem so keen to use. Instead all of the moves in the game are based on real Kung Fu, with attacks that are both effective and realistic.



The secret behind this realism lies in the nature of the graphics themselves. Rather than draw the sprites for combat, Millennium have filmed Neil Axe in motion, performing each of the moves and then digitised them, cutting them out and treating them as you would any normal sprite graphic. The end result is both an impressive looking game, as the screenshots here show, and a game that shows the effects of a martial art in action.

Neil himself is a martial arts tutor in Aylesbury, and here he teaches a discipline based art, where he claims that "Never in Anger will you find honour". The four focuses of his course are Work, Discipline, Control and Dedication, and this is something that is reflected quite well in the game itself. Rather than play a full on attack, the game will be best enjoyed when played with skill. As Keith Smith says, the message is not one of aggression, but of dedication.

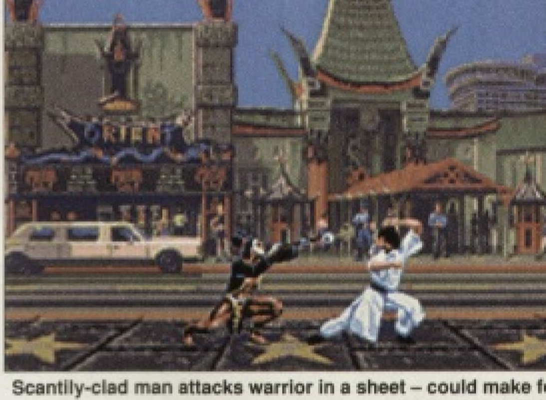
There is no excessive violence in the game, and unlike *Mortal Kombat* no-one removes anyone else's limbs, but like the PR man says: "If there is anyone who has the ability to remove someone's head, then it's Neil Axe". Instead the aim is to bring the player closer to the Martial Arts experience, giving them an insight into the psychology behind it.



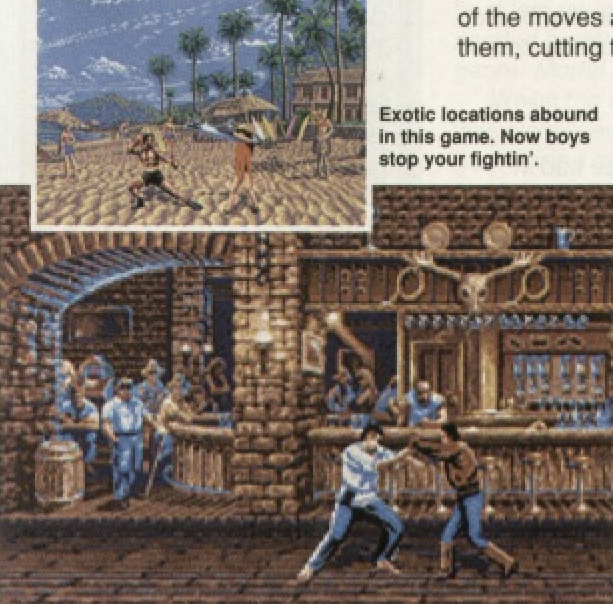
MARTIAL ART

It might seem from all I've just said that Millennium are trying to glorify martial arts in combat, but that really isn't the case. Neil Axe is a dedicated tutor, teaching martial arts as a form of body and mind discipline, and this is something that the entire package will follow. The game will carry a 15 rating, in accordance with ELSPA ruling, and the manual to the game will carry a full advisory note from Neil Axe himself. Now if that isn't being thoughtful, I don't know what is.

The game will be released in the first quarter of next year, so for now you'll just have to dribble over these screenshots and wait until we have more information. Watch this space. CU



Scantily-clad man attacks warrior in a sheet – could make for an interesting fight.



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LEGENDS

How many games have had the word 'Legend' in their title? Krisalis are obviously concerned that there aren't enough. Alan Dykes thinks about it.

INSERT KEY TO OPERATE DRAWBRIDGE. NO VISITORS AFTER 10:00 PM PLEASE



More *Zelda*-like antics are just around the corner that is New Year's day 1995. *Legends* is a Krisalis offering that's been in the making for nearly two years now. During that time it's changed shape many times, been mothballed, cancelled, re-initiated, talked about, canned again, mulled over, left in people's trousers while they've been through the washing machine and generally pushed aside.

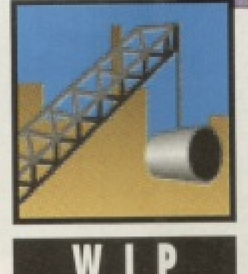
No-one lost any sleep over it until a new graphic artist came along earlier this year and made it his own. Now it's a fully fledged project that should come to fruition by Easter 1995. Let me explain ...

RED INDIANS

Naughty aliens have landed in different time zones on a cartoon planet Earth, and they're causing mayhem. They've magically enslaved the inhabitants of four worlds, including a Red Indian (ooops! Native American) world, an ancient Egyptian world and a medieval Arthruian mythology world. And boy have they made a mess of things. Mummies have come back from the dead, knights in shining armour have taken up parachuting, everything is confused.

THE WHOLE LAND IS CURSED BY EVIL. EXCALIBUR IS DESTROYED AND NIGHT-TIME RULES. ENJOY YOUR QUEST.

Enter a little boy and his uncle (what a popular theme this is). Using a magic time machine uncle transfers the boy's spirit and soul to the different



worlds and time zones where, with the aid of relevant weapons and the odd friendly person, he must save the world. I'm sure the Church of England wouldn't agree with this sort of thing but I don't believe Krisalis are too worried about this.

So the scene is set for a massive scrolling map adventure with cute characters, dangerous weapons and absolutely tons of wild boar. Starting off as a little Red Indian, equipped with a bow and arrow, an axe and a curious medallion that induces earthquakes the first level, in the initial version I saw, is the largest by far. It has been designed to be more adventuresome and less an arcade shoot 'em up than later levels, though as the game gets nearer to completion this concept may change. Later levels have a smaller map but more frantic action and weapons include knives, objects that look like tennis balls, a spring loaded mace and the intriguingly and painfully named 'ring of fire'.

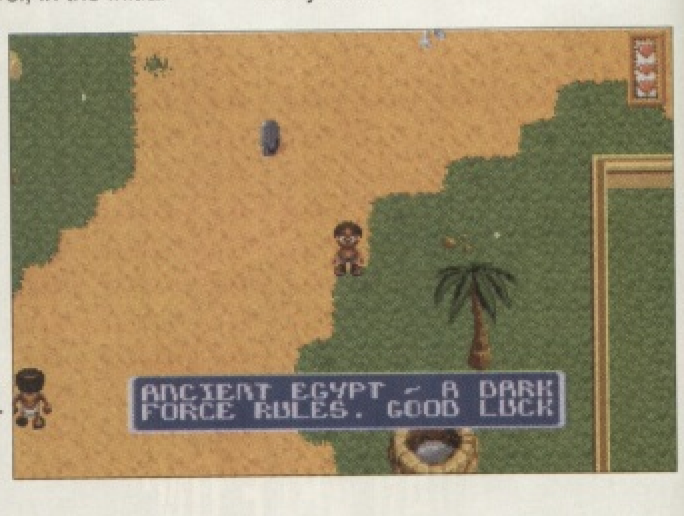
At this stage the puzzles involve finding objects at one end of the map which open doors or solve problems at others. And some of the solutions are bizarre. At the end of each world is a room with a tough-as-nails guardian.

SUB LEVELS

There are various sub-levels which hark back to games of old. These include *Tank Attack* and a *Space Invaders* clone, all in a contemporary setting of course. The *Space Invaders* game takes place against a backdrop of the pyramids and the night sky where the main character shoots upwards from a rail trolley while a couple of friends winch him over and back on the screen.

The final and most difficult level will take place on board the alien's spaceship, though what sort of character the lad's spirit will take over on board is still a mystery.

Due out on the A1200 and CD32 only a lot still has to be decided about the style of gameplay and difficulty level.



The graphics are cute and quite detailed and the amount of variety should mean minimum boredom. There's still some way to go so we'll update this information in the new year as soon as a definite release date is announced. CU



Sensible WORLD OF SOCCER



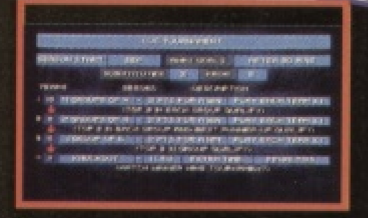
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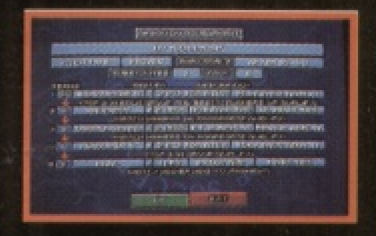
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The most comprehensive management game EVER !



SIM CITY 2000

Wow, we've been waiting for this one for a long time. But now that it's here, in all its Amiga busting glory, was it really worth the effort? Alan Dykes becomes mayor.



Bright lights, big city. Those lakes do make it pretty. (I did not write this caption – Ed).

If I told you that this was the game of the year I wouldn't be lying. But I would be accused of favouritism and elitism. Favouritism because not everyone in the office is into it as much as I am – let's face it *Sim City* is hardly brimming with nail biting, edge of the seat excitement. And elitism because not everyone has 4Mb RAM and a hard drive on their Amiga A1200.

Yes, you have read the closing words of the last paragraph correctly. Maxis have gone out on a limb and made *Sim City 2000* a high spec machine game and to hell with the begrudgers. The reason for this is simple enough: the powers that be insisted that the Amiga conversion reached the same high quality graphics and interface standard as its Mac and PC cousins, and since it only runs properly on high end, all singing and dancing versions of these machines the same was inevitable on the Amiga.

A500 and A600 users can forget about it. Sadly there will never be a version for them. A1200 owners have two options; forget about it too or upgrade. If I were you I'd choose the latter option. If you've been waiting for an excuse to do so I can't think of a better one, and imagine what a difference it will make when using other applications if you've got 2Mb extra RAM and an accelerator in your trapdoor and an Overdrive in the sideslot.

TWILIGHT ZONES

Those familiar with the old top-down viewed *Sim City*, one of the best selling Sim Games of all time, will find the interface and idea similar but vastly improved. You now have an angled side view, where you can see buildings actually being constructed, planes flying around, trains chugging up and down the tracks and little ant-like entities known as cars jamming up the highways.

Getting down to the nitty gritty it's all about planning: zoning land, providing power, water and a transport infrastructure, city services such as police, hospitals, firemen and education and, at a later stage keeping people happy by building beautiful parks and sports stadiums. All of this attracts people, good and bad, rich and poor to your city, who in turn pay taxes and float bonds and allow your metropolitan sprawl to get bigger and bigger.

At the beginning of the game you start out with a landscape which is either automatically created or done so with some help from you. The landscape editor allows you to specify how much dry land, aforrestation and water you want and the amount of hills or plains, then, having generated a thing of beauty, you are given the option to mould it further. This allows you to do large scale landscape gardening and dream up some magnificent cities built high on mountains or on islands. Magnificent maybe, but hardly practical. Still everything's a challenge.

Once you've settled on a landscape it's time to get things going so you zone some of that land for building high or low density industry, residential or commercial buildings. The other two things you need to do immediately is set up a generating station for electricity and put in some roads so that people can get about.

POWER AND ENVIRONMENT

At the beginning of the game you start off with access to water, oil or coal power generation. If you have set up the landscape with plenty of flowing water then the choice is obvious, the only problem being that although they're clean, hydroelectric plants don't provide an awful lot of power and can thus limit expansion. Most cities start off with the more expensive and pollution contributing coal generator, but it gets the job done and will allow a lot of city expansion before it needs to be supplemented. One point to remember though is that a generator has a life of 50 years before it needs to be replaced so this cost should be built into long term fiscal plans.

Plenty of roads, a good bus service and a train, possibly connected up with a neighbouring town will keep business flowing and at a later stage you can add a subway to your plan. Commercial transport is also very important and if you're right by a large stretch of water then a dock development would be a strikingly good idea. Once again, later on in the game an airport will also become available.

NEW TECHNOLOGY

Where would we be without new technology? The answer in *Sim City 2000* is nowhere. As the game progresses the marvels of the future become the day to day realities of the present as nuclear power and self contained »

» village towers, 'Arcologys' rear their ugly heads. Of course you could spend your city's whole existence with a nuclear ban in place and with leafy suburbs as the order of the day but you're never going to get rich, and the surrounding Sim Nation towns will outstrip your population many times over.

The level of detail is impressive and apart from sewage and dustbin collecting I don't think Maxis have missed a trick. There is even a military presence, in the form of navy, air force or army bases. If you have a port then the navy will bring extra funds to your city but if you have a nuclear ban in place you'll never get the air force because they like their nuclear weapons, they do.

IMPRESSIVE EH?

Yes, *Sim City 2000* is devastatingly impressive. When you start out raw at the beginning it's quite a good idea to have more than a cursory glance at the manual. It's not that you won't pick up the idea by yourself, it's just that there is so much to do that unless you are forewarned the only indications you will have that things are going wrong are slow growth and messages in the town newspaper that all is not well and the citizens are unhappy.



The City Chronicle is one of the most important aspects of the game and you should ignore its often ridiculous ramblings at your peril. It is a gauge of public opinion and, in general, if you fly in the face of this people will migrate elsewhere.

You can start off at the simplest level back at the beginning of this century with a lot of money or, once you're ready for a real challenge, you can enter at the end of the century when technology exists and you have to move quick to remain competitive.

One way of raising more cash is to issue bonds to the populace. This is expensive but you can't be prudish about borrowing if you're the mayor of a modern city, remember though that ultimately, in order to succeed you have to pay these bonds back, so you can't squander them. Well, maybe. Actually it's great fun squandering bonds and building massive metropolitan nightmares, your ego swelling along with the city limits.

DISASTER

Then disaster strikes. How about an earthquake? Or an Alien invasion? There is a pop down menu entitled Disasters, any of which can happen to your city unless they are turned off. If you leave the disaster option on you had better make sure that there's a reasonable fire department in your city and you have a rebuilding fund built in to your long term budget.

And, once you've mastered the game you can relieve the hard work of having to build another city and test out your skills on a number of existing scenarios, cities supplied by Maxis with more trouble on their collective plates than any normal mayor could possibly handle. If you're confident of your skills you can take one of them on and see how well they recover under your nurturing influence.

CONCLUSION

There's no doubt about the thoroughness of this game and its long term lastability. The menus and toolbar can all be opened as individual windows and the amount of information available means that there is never any problem in finding a course of action to take – for right or wrong. Your cities can be as big or small, imaginative or plain, dirty or clean as you please. When you get to a certain size you are rewarded with a mayor's residence and the satisfaction of achieving this is great – but you're still only starting out.

Control by mouse is easy and the quality of the graphics means that you are never in doubt as to what you are doing at any stage. There is plenty of help from fiscal advisers, but you have the ultimate decision on what happens. The zoom function on the toolbar means that you can take either a tactical, local area view or a strategic view of the direction your city is expanding and moving about is easy with either the centering tool or the scroll bars on the side and bottom of the playing screen.

It's a pity *Sim City 2000* isn't available to lower end users – it could be a best seller. But Maxis are banking on the fact that it's good enough to sell in droves even so. One word of warning though: on high end machines *Sim City 2000* is still slower than its Mac or PC equivalent, unless you have an accelerator as well as extra RAM. But, in the final analysis, does this really matter? In short no. At the beginning it might be a tad infuriating, but once you actually start really playing the game you get used to it and long term enjoyment, at least until you become an absolute expert, is not effected in the least. You've spent a lot of money on your Amiga. Go on, treat yourself.

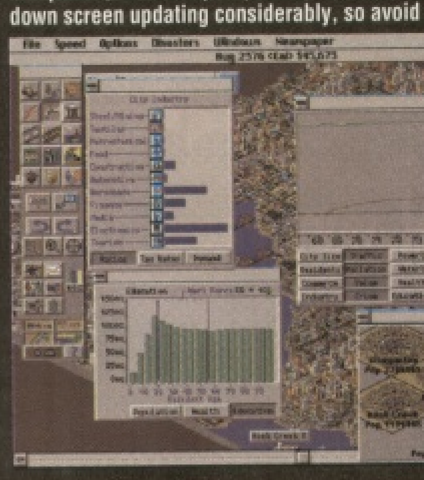


TOTAL CONTROL

*Sim City 2000*s tool bar (left) is well structured and easy to use. The top 15 icons are used to mould the shape of your city, from moving earth, planting trees, creating lakes, streams and de-zoning land (top left, digger and tree icons) to providing police and fire stations and entertainment in the form of marinas and stadiums (bottom right, badge and balloon icons). The sign icon allows you to place signs and name buildings and areas while the direction arrows below it rotate the view. The magnify and centering tool are next down.

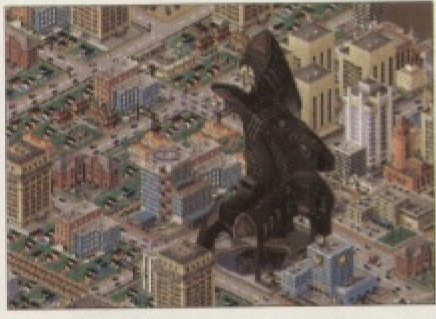
Below these are the charts, statistics, maps and balance sheets relating to your city. The three coloured bars to the right of the chart icons stand for Residential, Commercial and Industrial and represent the level of demand, expressed as plus or minus amounts, for each of these types of land in the city.

Windows relating to all aspects of running your city can be opened, and left open (below). However this will slow down screen updating considerably, so avoid too many.

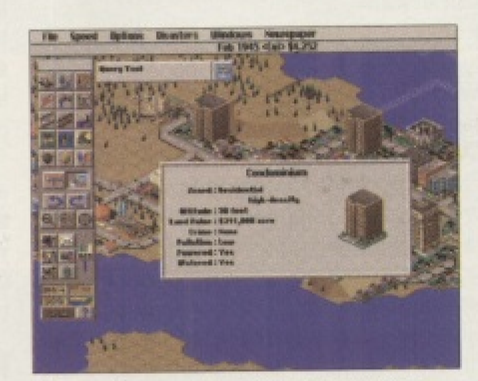




You too can build a golden gate bridge across the river, grow your populace's hair long and make them sing hippy songs. Well, not quite.



This is a Darco. A Darco is an Arcology, or a self-contained village within your city.



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GENRE:	SIMULATION
TEAM:	MAXIS/JJ STEELE
CONTROLS:	MOUSE
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NUMBER OF PLAYERS:	1
HARD DISK INSTALLABLE:	YES 5Mb
MEMORY:	4Mb

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ZEEWOLF

Kill, kill, kill, kill, kill, kill, kill ... Alan Dykes blows up some oddly named army vehicles in the name of, er, fun really.



Right: Arrgh! This is not a good position to be in. Missiles are bad news if they're guided.

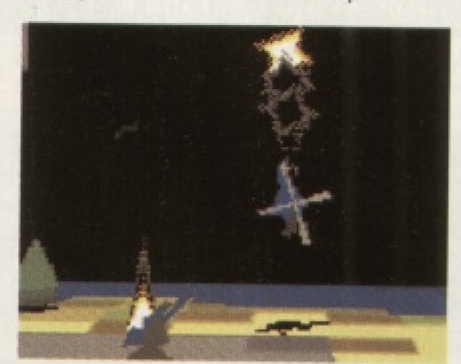
Just in case you can't believe your eyes Zeewolf kindly tells you when you've done something right.

It's odd what names the military come up with for their equipment isn't it? You've got the Fighting Falcon, the Challenger, the Buccaneer, the Comanche, the Sidewinder; I mean, the list could go on forever and probably will. But I'll wager no-one has ever thought of calling a Helicopter a Zeewolf before. Never. Only copious quantities of bonce frying west country sun could do this to one and the lads at Binary Asylum have seen plenty of that.

But that's not all! Liberally splattered all over this game (and I mean this literally, after you've been at 'em with your cannon) are Wasps, Sharks, Hippos, Rhinos, Pelcans and more. One day at the zoo and you've practically invented a whole new military vocabulary.

There is a story though, and a very eco-friendly one too. It's all about an evil corporation and a crusading good one, nuclear fission, pollution and public relations; but in fine shoot 'em up tradition it doesn't mean a thing once you've started playing.

It could be said that *Zeewolf* is like *Desert Strike* with polygons, but I'd rather not. While the idea is similar, *Zeewolf* manages to be sufficiently original, and not just presentation-wise. For a start, flying a Zeewolf is much more realistic than than its cartoon EA counterpart. With the use of detailed polygons it swings and sways in all the right places and at all the right times so it looks the part. I am also lead to believe that it genuinely does perform like a real helicopter and without first hand experience of flying one, I'm prepared to believe this.



Ah, the sad end of a brave warrior. The price paid for being too adventurous.

While the use of polygons for the helicopter has resulted in realism the opposite has to be true of the landscape which suffers from a lack of detail in stark contrast to the whirlybird. The same goes for some of the vehicles which appear nicely 3D in form but not so hot in terms of shape. Indeed, like the Zeewolf it's the smaller objects, like missiles and missile launchers that look best.

It may seem as though I'm unfairly criticising the polygon effect but I'm not doing so maliciously. In fact it's a damn sight better than some polygon games of old, while avoiding the colourful excesses newer games like *Guardian*. It's just that it lacks a certain polish, a certain excitement.

ACTION! MAN!

Once the action begins you tend to forget the scenery though. Equipped with cannon, rockets and AAMs all concentration has to be on defending yourself and destroying the enemy. On the main flight screen the tactical window is flanked by an armour bar and a fuel bar, these being pretty self explanatory. In the top left-hand corner is a tactical map which shows your position in relation to objects and land masses that are reasonably near. In the centre is a current status box which indicates what weapon is being used and how much ammo you have. And finally, in the top right-hand corner, is a target window which is linked to a forward looking camera and acts as an approximate target viewfinder.

The controls are simple and easy to remember, becoming natural very quickly. The space bar toggles between weapons, of which you have three types: Cannon, Air-To-Ground Missile and Air-To-Air missile. The first two have to be aimed accurately, while the latter is a fire and forget device. As the game progresses you can collect more ammunition for the gun and carry increased missile loads. The other major controls are landing gear up-down and 'H' which lowers a winch.

The missions are carried out for money, which acts as a scoring mechanism and a way of increasing your combat capability in later levels – and believe me you need this. The first few levels of the game are merely for practice, as you soon discover when you try to tackle the other 27. You start off shooting up light armoured vehicles and the odd missile battery, but as you go on you encounter much tougher opposition in the shape of gunboats, known as Sharks, air interceptors that look like a cross between a Stealth Fighter and a Harrier and radar directed AA missiles, among others. The concentration of enemy also increases to ridiculous proportions, until you find yourself being hammered from all directions.

The missions are varied and involve rescuing friendly forces, having first destroyed the bunkers they



'Destroy that Shark!' Oh yes, if there's one thing *Zeewolf* is not short of its big explosions. Of course you've got to learn how to control the heli first, but soon you'll be 'taking out' the enemy like a true mercenary.

The mission screen on the bottom right reminds you of what you're supposed to be up to while the screen above it contains the sharp end of your stick. So to speak.

are being imprisoned in, escorting reconnaissance aircraft, airlifting tanks from zone to zone which automatically move in and destroy the enemy and, of course, the good bit: search and destroy.

FLYMO

On an A1200 *Zeewolf* is quite rewarding to play. It doesn't break any new ground but is well worth a blast. Learning to fly the 'coptor and manoeuvring it into firing position takes time but you really do feel as though you have achieved something when it does what you want. This is using joystick control. If, however, you want to be a complete head-case: a genuine, certified, shoot-up-those paddy fields-and-smell-that-napalm-every-morning type of pilot you've got to try mouse control. You need a good mouse, a good mouse mat and a sense of humour, but once you've mastered it you'll enjoy the game even more. I must admit that I'm still cutting grass whenever I try this but when I do get it right it seems much more natural, more intuitive than joystick control.

Overall *Zeewolf* is a fast (see boxout though), reasonably tough and involving heli-based shoot 'em up. Because of its polygons it's infinitely more realistic than the *Strike* games, but also a tad more boring – if that's the right word. *Zeewolf* comes on one disk, and even though it takes a couple of minutes to load it works like a dream after that.

Passwords are supplied after every four missions so once you master the controls and get to killin' some enemies you need not go through the mundane stuff again. In the final analysis I was always hungry for more, and that's what everyone expects from a game. *Zeewolf* is first game from Binary Asylum, if they can match or better it next time around they've got a bright future ahead. CU

A500/600 ...

I must admit I spent most of the time playing *Zeewolf* on an A1200 where it's fast and accurate. However, on non AGA machines it comes a cropper once things start to get hectic. On first comparison, as you fly over land and sea there is no discernable speed difference, but once you hit the fire button things suddenly go into slo-mo. Although it doesn't render it unplayable this does make the game very frustrating.

If you get a chance to, try it first to see what you think of the speed before purchasing.

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RELEASE DATE:	OUT NOW
GENRE:	SHOOT 'EM UP
TEAM:	IN HOUSE
CONTROLS:	JOYSTICK/MOUSE
NUMBER OF DISKS:	1
NUMBER OF PLAYERS:	1
HARD DISK INSTALLABLE:	NO
MEMORY:	1Mb

GRAPHICS	82%
SOUND	71%
LASTABILITY	90%
PLAYABILITY	86%

'Polygon realistic helicopter action. A good blast.'

OVERALL 84%

Harry Attrill, a man with a passion for history but about as much wargaming experience as Charlie Mouse, plays Microprose's latest and advises: 'Steady the Buffs'.

FIELDS OF GLORY



Defiantly the Redcoats mustered around their tattered standards. Huzzah for the Iron Duke!

In *Fields Of Glory* you'll see nice chocolate-boxy formations before the action starts.

There's nothing quite so satisfying as seeing the horse boys pile in. The snag is, they also turn tail and run.

Microprose's new strategy game, *Fields of Glory*, re-enacts the battles which decided the future of Europe following Napoleon's dramatic escape from the island of Elba in 1815. The campaign, which climaxes at Waterloo, includes five other battles, Nivelles, Wagnee, Quatre Bras, Ligny and Wavre. Two of these, Nivelles and Wagnee are of course, war fans, entirely fictional.

FOG is a hybrid, half strategy, half combat and features MicroProse's CQCS (Close-Quarters Combat System) which lets the player see things happening close to (well about as close as you'd get to a troop of Britain's' finest). It's very like the combat system in *Dune 2*. You use the mouse to direct your army and watch as your orders are obeyed. This system is a sweetie and manages the action smoothly and quickly. *FOG* also features a zoom-in, zoom-out facility which enables you to view the carnage at a range of one, four or eight miles.

DIORAMA

The game looks like an animated diorama. As action is joined, units move stiffly but smartly into position and because the graphics try to create the illusion of a kind of cyber-table top – rather than the reality of say, an episode of Sharpe, they leave most of the work to the imagination – which is a neat trick. It's easy to pretend that you are controlling events from a nearby hill-top and viewing the action at close quarters through your telescope. During engagements opposing forces sort of meld into each other, but zoom-in and you'll see sabres waved about, vollies fired and smoke mushrooming from artillery pieces. To complete the picture, the sound boys have added the appropriate, crackles, screams, whinnies and booms.

FOG's programmers have taken great pains to be as historically accurate as possible. They've included as much detail in the game's database as might be required by the avid wargamer, or digested piecemeal by the curious. The manual packed with information and reads, appropriately enough, like a history lesson in miniature. The producers obviously hope that you will study it at length, because as I quickly discovered, its not hard to win a battle without knowing what's going on. You are probably getting away with playing only half the game and can therefore expect only half the enjoyment. But, if you can win comfortably knowing zippo about the Napoleonic War, where is the incentive to read the manual? And won't the buffs know it all anyway?

But let's cast any doubts aside for the moment and play the game. To begin, the first thing to decide is which battle you want to fight and which army you want to control. Chose from the Allied forces (Wellington) the French (Bony) or the Prussians (Blücher). Then you select a skill level, (ranging from the lowly 'Conscript', which forgives basic military blunders, to 'Guard', which pitches you against a computer opponent with the tactical brilliance of a Clausewitz). You can also choose from a number of opening deployment options: Historical – which disposes the armies with historical accuracy; Non-historic – which is a suggested deployment but allows you to move some units and Free Deployment – which allows you to move everything within the bounds of a predetermined level of realism.

When you deploy a unit, the commander informs you ever so politely when the objective is reached.

Fighting the battles is easy as pie. Select a unit and a window appears which gives you the low-down on its strength, formation, attitude (i.e., assaulting, deploying, holding etc). So, issue some orders, sit back (though not for long because the game is played in real time and bags of other stuff is happening all around you) and watch your boys giving it to the enemy hot and strong.

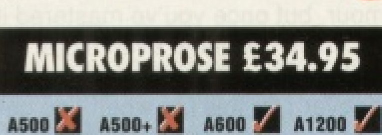
Messages pop up throughout the engagement when an objective is reached, when a prominent general or commander is killed and if, as in the case of the Prussians at Waterloo, a new unit arrives on the scene. When you win you're allotted a score based on the number of casualties and can enter your name in a high score table, presumably hoping to do better next time. I wonder though, if you triumph at the first attempt (as I did) and at a respectable level of difficulty to boot, whether there is sufficient incentive to fight a battle again merely to improve your score? Only, I suspect, if you want to fight the perfect campaign.

ANY GOOD?

After a few days playing *Fields of Glory* I was beginning to doubt whether it was any good. I, a strategic Norman Wisdom, had on at least six occasions, thrashed the pants off the much vaunted armies of Imperial France, by the the simple tactic of attacking everything under the Tricolour. They obviously don't like it up 'em sir, those Frogs. I did eventually loose at Waterloo — playing without anything remotely resembling a strategy and at the hardest level — but not without a titanic-sized struggle.

The fact is that you can play *Fields of Glory* (and win) with as much, or as little strategy as you want. Whether this will turn buffs off, or attract the X-mas browser is debatable. A critic might say that *FOG* falls between two stools (and I'm talking furniture), an apologist, that it attempts to bridge the gap between out and out strategy and simple combat. But which is it? Dunno mate.

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TEAM:	IN HOUSE
CONTROLS:	MOUSE
NUMBER OF DISKS:	2
NUMBER OF PLAYERS:	1
HARD DISK INSTALLABLE:	YES
MEMORY:	2Mb

GRAPHICS	80%
SOUND	71%
LASTABILITY	72%
PLAYABILITY	82%

'Hard game to pin down – depends on how much you like strategy.'

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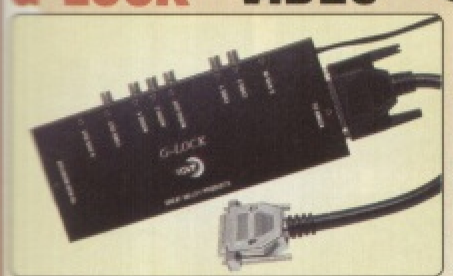


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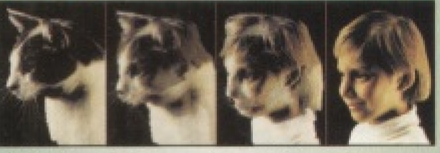
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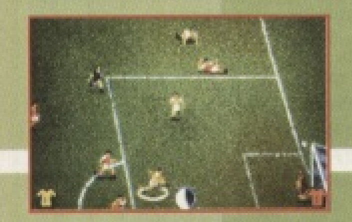
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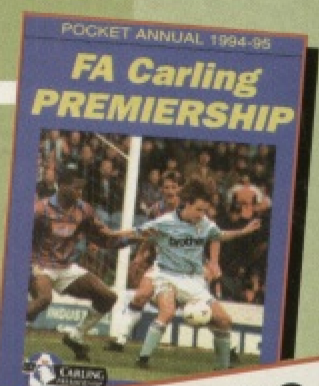
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* Screen shots displayed are representative of IBM PC and Amiga 1200 versions only.



THEME PARK



This could be the biggest selling A1200 only game ever – and now it's available for non AGA machines too. Ernest Lee takes it for a ride.



It seemed as though Bullfrog could do no wrong with the top-selling *Populous, Powermonger* and *Syndicate* behind it and *Theme Park* on the way with great expectations. Most of which were fully met when it finally made it out in September of this year. Unfortunately it could be the last Amiga game to emerge from Peter Molyneaux's Berkshire development house and the big problem for fans of *Theme Park* was that it was AGA compatible only.

Why, if overall Amiga software sales are decreasing, does someone bring out a game which works on less than half of the used Amigas in the country? The answer is that because Bullfrog are developing mainly for PC nowadays an AGA version was easier to convert immediately from that format. They had always planned an all Amiga version, but weren't quite sure if and how they could do it properly. But they have. And it's good.

LESS DISKS

Giving this game yet another page of editorial in yet another magazine may seem like overkill. I could have saved myself both time and energy simply by telling you to buy the blasted thing and stop reading about it because it's brill, but then you wouldn't be getting value for money with one sentence on the page, would you? However if you've read our previous review of the A1200 version (Sept '94) and like the sound of it then stop reading right now, there are no changes in gameplay and minimal changes in graphic content, in fact the biggest difference is that there are less disks!

However, for those as yet uninitiated in *Theme Park*'s ways and who haven't bothered trying out this month's exclusive Christmas cover demo here's how it goes.

You inherit a lorry load of money, how much depends on the level you select, and build a Theme Park for the hell of it. You start off in dear old England by default, because it's cheaper than anywhere else in the world (now aren't you glad the government blocked the EC Social Charter, making us more competitive) and make paths, set up shops and attractions and charge 'little people' money for partaking in the merriment.

The first difficulty level is called the Sandbox game, where you are given access to rides and staff and only have to plan things properly to keep the punters happy; which may seem difficult at first because they are a demanding bunch, but soon gets easy and turns into more fun than challenge.

Difficulty level two is known as the Sim Game, which not only provides you with less money but less initial resources too. In this game you have to deal with labour unions, research and invent new rides and improve park facilities and amenities.

The highest level of difficulty is the Business Game where you have to juggle more figures than ever, keeping shop stock levels high enough without tying too much money up in stuff that's not selling fast and buying and selling stakes in other, rival Theme Parks. This level is by far the most involving, won't put it down until the early hours of the morning, part. It is complicated and major profits will be lost if your money is put in the wrong place. There is also competition from the other (computer) theme park owners.



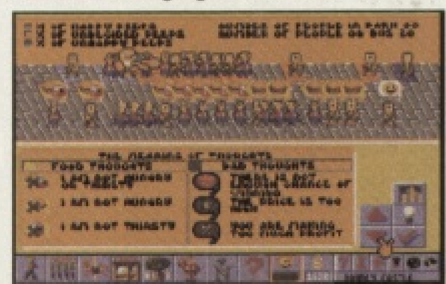
Well now, ain't I done just so well! Yes sir, the next Disneyland!

GRAPHICS

Graphically this game is as cute as can be. There is a slight loss of detail and animation quality in the transition from AGA, but the characters were never that accurate anyway and the whole cartoon look is admirably retained. *Theme Park* is easy to pick up and play and the tutorial introduction is brilliant, allowing beginners the chance to get an idea of how a park is constructed and functions without being too long or laborious.

Theme Park is more accessible but also more quirky than a game like *Sim City 2000* which, I suppose, is its nearest rival (though not on your A500/A600). It appeals more to the business and fun-minded and to something in our childhood past rather than the egotistical world builder in all of us. It is a brave and original title and although I'm afraid I wouldn't play it for ever, unlike our original A1200 reviewer Cal Jones, I can heartily recommend it to all sim fans. CU

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RELEASE DATE:	OUT NOW
GENRE:	SIMULATION
TEAM:	BULLFROG
CONTROLS:	MOUSE
NUMBER OF DISKS:	2
NUMBER OF PLAYERS:	1
HARD DISK INSTALLABLE:	YES
MEMORY:	1Mb

GRAPHICS	80%
SOUND	79%
LASTABILITY	93%
PLAYABILITY	92%

"I can heartily recommend it to all sim fans"

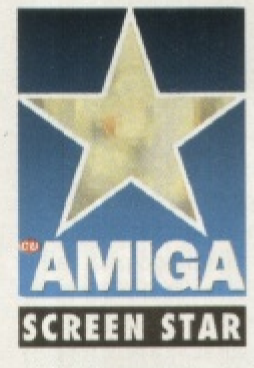
OVERALL 92%

UFO: ENEMY UNKNOWN

Time to kick some alien butt in a seriously isometric stylie.


This is your standard view, from which you can spit on people's heads. Probably.

Matt Broughton has never been one to talk to strangers, because that's what his mum told him. She never mentioned what to do if they landed in flying saucers however, so he's just shot this lot from MicroProse. Oh well ...



Before I get started here, I'd like to ask you a quick question. If a UFO landed in your back garden tonight, would you;

a) Walk very slowly towards it looking all sleepy and wearing only your stripey pyjamas.
b) Dress in your finest clothes and stride proudly towards these 'travellers from another world', only too aware that you represent the entire human race.
c) Pap your pants, grab the biggest, nastiest gun you could find, and run screaming at the ugly silver gits, trying to rearrange their stomachs using high explosives.

Yes, me too. Strange isn't it, because that's exactly what MicroProse thought. Rather than write a game based around meeting nice little aliens with messages of love and a cure for hiccups (i.e. drinking a pint of chip fat while holding your ankles) they've taken the angle that says, "you haven't got the same number of arms as me, so I'm going to kill you". And to be brutally frank, I'm glad!

To get to the point, *UFO* is most definitely not a game about putting on nice white jump suits and offering home-made fruit cakes to small green fish-people. It's about kicking serious alien butt, using some of the most satisfying weaponry you'll find this side of Jabba The Hutt's bedroom.

U F WHO?

UFO: Enemy Unknown, places you as the leader of a united Earth force known as XCom. Basically, following a number of UFO sightings – not to mention human abductions and cattle mutilation – the combined nations' leaders have decided that enough is enough, and it's time to get together and show those nasty aliens exactly who's several hundred years behind in everything!



Catch yourself a dead alien and you can open him up and stick your hands inside. Brilliant!

It's now down to you to make best use of the funding put your way to build a global network of bases, not to mention hiring the best scientists to research recovered alien artifacts, and to manufacture more potent weapons.

You start with a few decent interceptor aircraft, plus a healthy supply of ground troops just gagging for a chance to kick some serious ET bottom (or whatever this particular race are equipped with in the 'pants' department), along with money to invest in new facilities, more equipment, or better staff.

You can accelerate time, and as the days pass, sighting reports will start to flood in. It's at this point you can test your military might, sending in your interceptors to shoot down the aforementioned cigar-shaped blighters. Should you successfully knock any alien craft from the sky without either destroying it completely or dumping it into the sea, it's time to send in those troops to do their stuff. This is where the game changes radically from a strategy game to a turn-based action affair in the *Sabre Team/Laser Squad* mould (which is not surprising since *UFO* is written by the original *LS* authors!)

Isometric strategy is the name of the game here, with your individual soldiers having to make the best use of their given time units. To walk costs so much, as does shooting, climbing, opening doors etc.
Kill any surviving aliens and you'll walk away with toys galore, not to mention improved funding from the country involved.

YOU F O!

UFO deserves a big pat on the back, as it manages to combine some excellent strategy ideas with some top action (complete with big guns and bigger explosions) to create a satisfying overall package. The strategy bits on their own are rewarding enough, with your scientists making more and more discoveries as time passes by, but coupled with the action sections, *UFO* really has something to offer.

It's hard to do the game any justice in a single page review because there are just so many things to look at, but *UFO* really is an enormous can of worms just waiting to be emptied onto your bed (I think I'm going to be sick – Ed.) The only major criticism that holds *UFO* back from the 90% plus scores, is the fact that the enemy turns during the isometric battles, can sometimes take up to ten minutes (a problem the original *Sabre Team* suffered from).

Still, I admit to have loved *Sabre Team* and the original *Laser Squad*, so call me biased and call me easily pleased, but whatever you do, don't miss out on the many many hours of gaming that *UFO* has to offer. CU

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GENRE:	STRATEGY/ACTION
TEAM:	IN-HOUSE
CONTROLS:	MOUSE
NUMBER OF DISKS:	4
NUMBER OF PLAYERS:	1
HARD DISK INSTALLABLE:	YES
MEMORY:	2Mb

GRAPHICS	88%
SOUND	88%
LASTABILITY	89%
PLAYABILITY	86%

"Excellent strategy game if you don't mind burning the midnight oil."

OVERALL 89%

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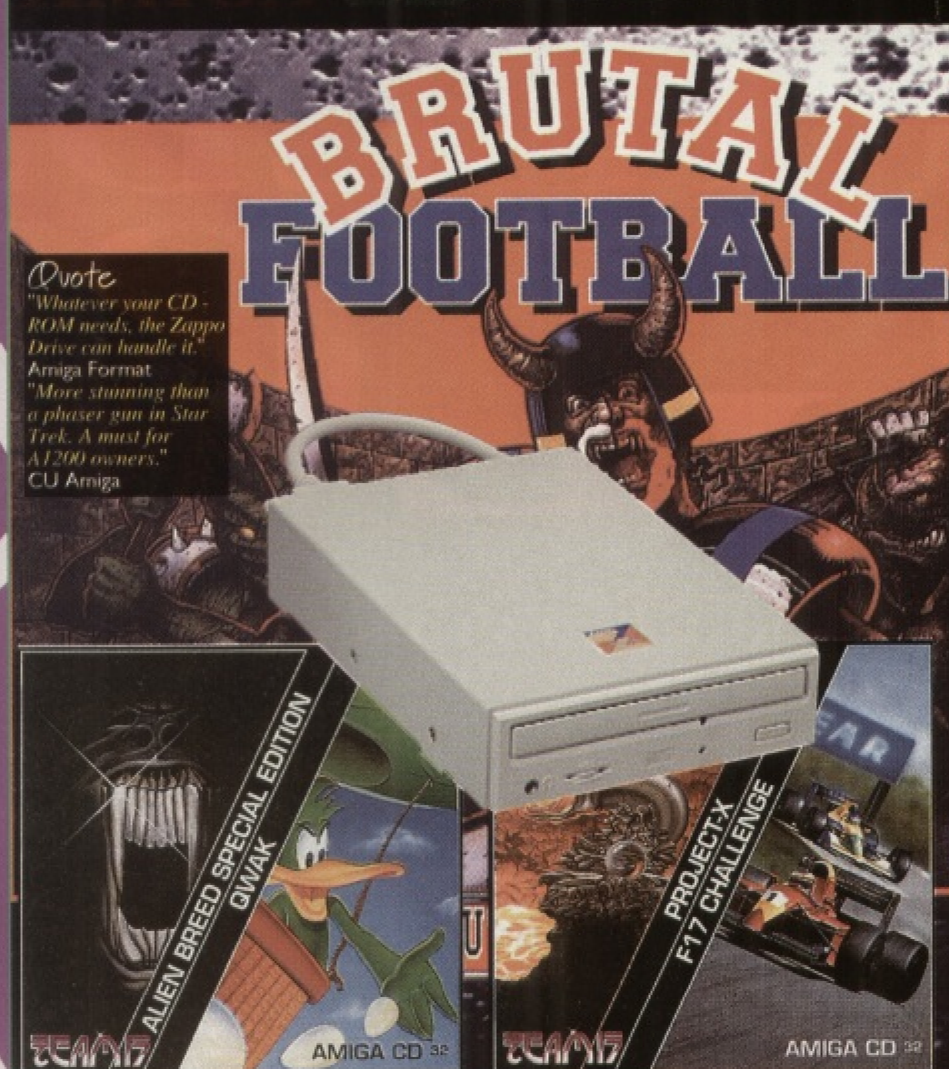
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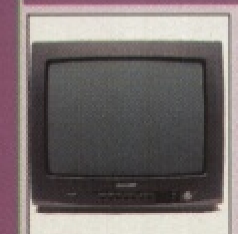


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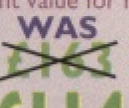
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FIFA SOCCER



As the sad bearer of a broken nose and cauliflower ears soccer obviously isn't Ernest Lee's preferred sport ... could FIFA change his mind?

So far football has only succeeded in being absorbing from an overhead view scenario or in management form. It's ironic that despite the fact that the World Cup took place this summer not a single truly great football game came out during those months. There were one or two mild surprises and one bitter disappointment but all the rest were rubbish. Now however, with Christmas approaching, the floodgates are open and the Amiga is showing its footie prowess one more time.

No-one was looking forward to *FIFA Soccer* more than me because, if truth be told, I'm pretty useless at the old top-down games. It's a horrible admission, but when you keep getting whipped at *Sensi* by blind, one-armed octegenarians and members of staff from other EMAP magazines you tend to feel like giving up. But then, one bright day in sunny south London, on a Mega Drive ... I beat somebody playing FIFA! Problem being, I wouldn't normally touch a Mega Drive with a barge pole. But now EA, in a final burst of passion for the Amiga, have saved me the social embarrassment of console gaming.



VIVA FIFA

FIFA was a bit of a revelation for our console chums. Not used to the sort of football fare we take for granted on the Amiga it was leapt upon and awarded all sorts of accolades. But how does it measure up to 'computer' translation?

If the truth be told, FIFA is tremendous fun in two-player mode. There's none of this piddling around with pea-sized characters, watching 'scanners'; it's good, clean, healthy isometric action with a gigantic hoola hoop stuck to the feet of the player you're in control of, just in case you can't figure out which one it is. The viewing perspective and the quality of the animation are the two key ingredients that make FIFA stand out over other soccer games. You play diagonally (at a 30 degree angle) up or down the pitch and a control panel allows you to toggle between normal joystick up, down, left, right control or the slightly more bizarre but game friendly angled control where the upright joystick position makes your player run up the field while the down-left position makes him run down etc.

At first playing downfield seems to be a disadvantage: the 30 degree angle would appear to make things more difficult, but once you get used to it there's no problem – it's just like playing down field in any other football sim.

Sprite animation is where it's really at though. This is easily the nearest thing to 'real' football in terms of presentation. The players' running animations are gorgeous and when they do a shoulder charge, head the ball, do a diving tackle, or a keeper saves a goal it just gets better. In the past animations like this have tended to look out of place or have been maddeningly slow, but in *FIFA* everything happens with pace – especially on an A1200.

PACE UNITED

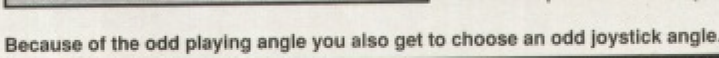
On a 500/600 *FIFA* is good, on a 1200 it's great. It's so fast it outpaces the console original. Control is easy too, and supports one or two button joysticks and the original's three-button joypad. However, for football game purists this is where *FIFA* falls down. Regardless of how many buttons you have available it just doesn't have as many moves, and isn't as intuitive or skill intensive as *Sensi* or the first two Kick-offs.

I mentioned the two-player mode earlier on and this is really where the game comes into its own. It's pure fun to play and you don't have to be a twitching maniac with 20-20 vision to learn it. The moves and their execution may be simple but you still need skill and quick responses to win and what *FIFA* lacks in computer game joystick bashing credibility it makes up for in look and realism.

OPTION CITY

If there's one thing EA are keen on it's their options and statistics. They love 'em, but manage to make them extremely palatable for the rest of us too. Options include five weather conditions, which change the state of the pitch, grass or astroturf fields, three foul settings, manual or computer goalies, halves of between two and 45 minutes and 'Action' or 'Simulation' modes, the latter results in your players getting tired as the game drags on.

Once you've decided on the


Because of the odd playing angle you also get to choose an odd joystick angle.







Hello Tom Stone. Don't forget to keep those statistics for me will you?



above you get to choose the team and players' skill ratings, the formation, the players' coverage (how much ground the defenders, midfielders and strikers cover) and the style of play – all out attack, all out defence, long ball etc. Finally, during play you can make substitutions, change strategy and all sorts of other groovy things. And once it's all over EA's statistics men tell you how many shots at goal you've had and how many saves etc.

DISK WANDERER

So what are its downsides then? Well, not a lot really. As I've mentioned before the controls are too simple for some, which means that there's not enough scope for arcade skill development (this doesn't really concern me). And while the A1200 version is faster than the Mega Drive, it's a bit slower than the Mega Drive on other machines but by no means unacceptably so. No, *FIFA*'s worst crime is the length of time it takes to load and its disk swopping shenanigans. Patience is the order of the day here: not only does it take several minutes to initially load the game and get started but every time you finish a match it takes almost as long to get another one going. Hard drive owners will be delighted to know that it is installable though, and this saves considerable time.

I really like *FIFA*, it's a bit American in concept but this is a product of being an EA Sports game (*Madden's Yank Footie, NBA* etc.) and has to be expected. It is very slickly put together and presented and quite easy to pick up and play without making a fool of yourself. This is not to say that it lacks any depth though. With all its options, speed and realism *FIFA* is great fun to play and watch and has real long term staying power. However it will never wean the true football fanatic off *Sensi*. Also, unless you have a hard drive, it can be hard to live with – it just doesn't have the plug in and play facility of the console version.

If you had to have two football games in your collection; one a top-down view speed and skillfest and the other a cracking good arcade sport sim that's gorgeous to look and not too demanding to play then *FIFA* would have to be the latter. Go on, treat yourself. CU

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RELEASE DATE:	NOVEMBER
GENRE:	FOOTBALL
TEAM:	IN HOUSE
CONTROLS:	JOYSTICK, JOYPAD
NUMBER OF DISKS:	3
NUMBER OF PLAYERS:	2
HARD DISK INSTALLABLE:	YES
MEMORY:	1Mb

GRAPHICS	92%
SOUND	82%
LASTABILITY	85%
PLAYABILITY	84%

Beautiful animation, top stats and options. Oh, I love it.

OVERALL 89%

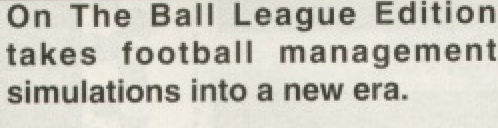
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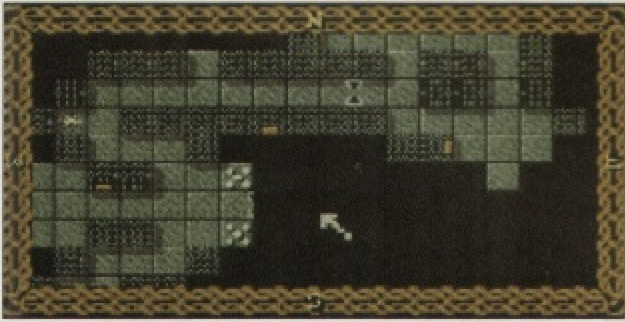
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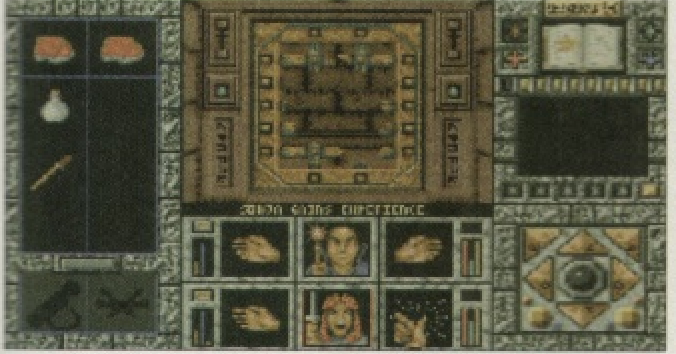
CRYSTAL DRAGON





Lisa Collins goes further than she ever imagined in Black Legend's latest maze adventure. Come back Lisa! Come back!


The expanding map is very handing for finding your way around and prevents you walking into walls.


The very user friendly interface. Inventory to the left, spells and control keys to the right.

Magnetic Fields, of *Lotus 1, 2, 3* and *Supercars 1* and *2* fame have decided to turn their collective hand to creating an RPG. Enter *Dragon Crystal* as the fruit of their labours. It doesn't claim to be highly original, instead it claims to have included all the good bits of classics RPGs such as *Dungeon Master* and *Ishar 3*, improved upon the not-so-good bits and added a whole lot more. Well, the proof of the pudding is in the eating so ...

But first the story behind the game. *Crystal dragon* is accompanied by a weighty tome which provides an elaborate background to the game. This background story's purpose is to make you feel more involved with the game. However, for those of you who, like me, like to get straight into the game here's a quick rundown. A thousand years of peace is shattered when an evil sorcerer, Ariath, decides to seek out the magical crystal to help him rule the world. He finally discovers the crystal inside a great big whopping dragon. Big fight ensues. The dragon is slayed but Ariath cannot get his hands on the powers of the crystal because it is protected by a mysterious mystical power. Highly peeved, the sorcerer entombs the crystal in a huge labyrinth of a tower and locks himself away with it determined to harness its powers.

Your job is to get to the crystal before he has a chance to learn its powers and take over the world. So, like *Ishar 3* you have to guide your party through mazes picking up and using the plethora of items lying around. Throughout this adventure you must keep your party rested, fed (you can eat rats to keep your strength up – yeuch – however be careful because you run the risk of catching a nasty disease from some of them) and watered so that they don't die from hunger or thirst before they get the chance to enter into battle with the hundreds of baddies, ranging from nasty guards to dragon-like nasties, wandering around the tower.

IT'S THIS BIG

Needless to say it is an enormous game, spanning over 63 levels. Well, actually there are 23 levels but these are subdivided into a myriad of smaller levels, which make it all the more difficult to get through.

Left: you must choose two trusted allies from this lot.
Below: Ariath is not in a very happy mood.



There are a vanload of characters for you to choose from, all of which have been divided up into six categories: Warriors who are the best fighters; Paladins who are also good fighters but have magical skills too; Thieves, who are best at nicking things (obviously); Assassins who are excellent at using ranged weapons (ie bow and arrow); Clerics, brill spellcasters, and Magicians with brill magic abilities.

Each character has their own unique inventory so its best to play around with different combinations. You don't actually see each inventory before you start the game but in the selection area you can see their vital statistics (ooer) such as stamina, strength, wisdom, intelligence, dexterity and constitution to name but a few. You can randomly select how much strength etc each character should have and there is a pool of six points which you can use to top up certain attributes that you want them to have. (ie more strength).

Hint: if you pick brawn and brawn you'll find yourself whizzing though the levels, however you'll miss out on the magic spells.

TOO HARD?

Crystal Dragon is puzzle-intensive. Even before you get into the game you have to solve a puzzle ie working out the what sequence to click on the main door's icons. Once you're inside it's a matter of guiding your players around the maze, finding what items and passageways you can and fighting off as many warriors as possible.

The on-screen interaction is good. All is well presented. Each player's inventory is clearly marked out. The magic book is on the top right always ready for any spells that you might pick up, the control keys are easily accessible or you can use the mouse or the keyboard. Your players are beneath the window and they can be move in front of or to the left and right of each other – this feature is handy as you can shove your strongest character into battle in front of the other.

However, despite the user-friendly interface. *Crystal Dragon* is difficult. Even in beginner mode, the easiest of the levels is quite hard to get through. But there is an an on-screen map which tells you where you in the tower and there is a handy hints screen which doles out a few hints along the way such as ' some doors may be broken.' For the other two levels, advanced and dungeoneer, things are a whole lot tricker. Luckily there is a save game options for when things get too dangerous.

In all, whether you are an experienced RPG fan or a novice you'll love *Crystal Dragon*. Admittedly the graphics may not be as slick or as polished as some others and copious amounts of disk swopping can be quite irritating but the gameplay is excellent and sounds effects like rats' high-pitched squeaking when you either eat them or use them as a weapon make it all the more fun to play. CU

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RELEASE DATE:	OUT NOW
GENRE:	RPG
TEAM:	MAGNETIC
CONTROLS:	MOUSE, KEYBOARD
NUMBER OF DISKS:	4
NUMBER OF PLAYERS:	1
HARD DISK INSTALLABLE:	YES
MEMORY:	1Mb

GRAPHICS	70%
SOUND	80%
LASTABILITY	80%
PLAYABILITY	88%

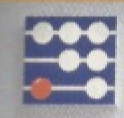
'Tricky but fun RPG when you get the hang of it.'

OVERALL 86%

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CALCULUS

BUBBLE 'N' SQUEAK

Another portion of Bubble and Squeak but this time on CD32. Neil Mckeon takes a look.



In the words of Tony Dillon eight months ago when it was first released on AGA machines, *Bubble and Squeak* "redefined platform games". The graphics, sound, and most of all playability had people raving up and down the country. But how has it carried over to CD32? Is it just another tired old port, not taking advantage of the capabilities of the CD32? Or is it a real true blue stormer?

First the plot. You control a boy named Bubble. Bubble is an everyday lad who, one night finds a small gentle creature called Squeak in his cupboard, who explains that he is the

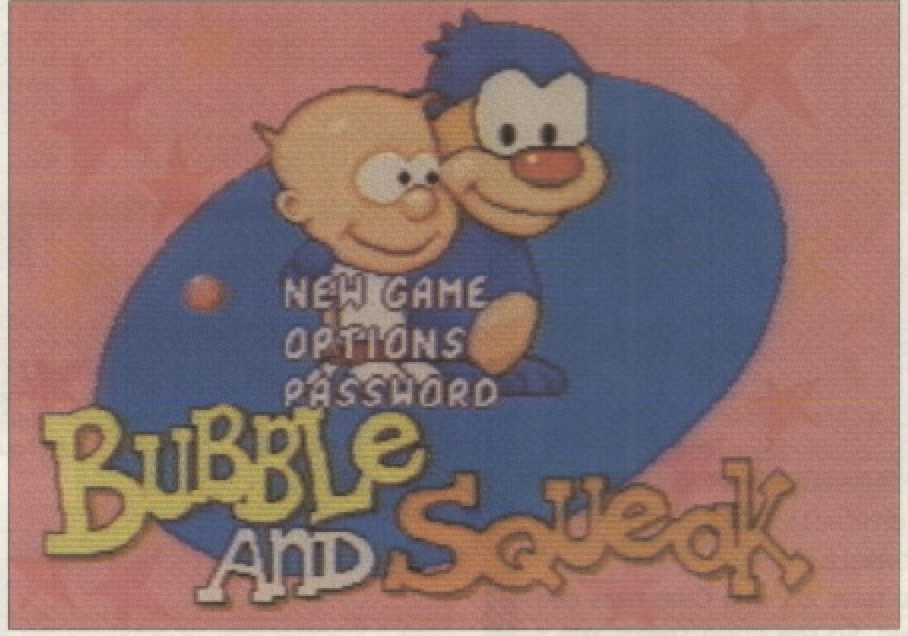


Some nice leafy backgrounds. And is that snnnneaky snake behind him?



Even more colourful scenery for Bubble and Squeak to get up to high jinks in.

only one of his race who has escaped the evil Kat Of Nine Tails. So, the basic idea is that you have to save Squeaks' friends who have been forced by the evil Kat Of Nine Tails to work in the porridge mines on the planet Grool. Along the way you will have to kill the Kats' evil



Hereeeeeee's Bubble and his trusted friend Squeak. Aaah don't they look sweet.

henchman (ranging from robots to snakes to pink, flying elephants), and negotiate some puzzles. The idea behind each level in the main game is to get Bubble and Squeak to the end of each section, a goal post where they are ported to the next level. The player only gets to control Bubble and, on your command, Squeak will remain still or follow you. At first I thought this would be a hindrance, but it turns out that you couldn't complete the game without each other, and is no hindrance at all.

You can move about in different ways. First of all there is the bubble gum mode, which allows you to jump onto Squeak's back, and then you can either blow bubble gum to kill aliens, run super fast or even fly. Squeak has even more to him than that though. When he is standing still, he can fling you into the air so you can reach those hard-to-get places. Also, when Squeak is standing still you can kick him. This sends Squeak flying across the screen, so he doesn't have to walk everywhere.

MORE THAN MOST

It is in essence a platform game, but there are other distractions too. If you pick up a submarine token you get to play the end of level shoot 'em-up. This is great fun, and is a welcome break from the main game. There is also a sub plot where you can collect diamonds and with every fifty diamonds you collect you can free one of Squeak's friends from a dome. To do this you stand beside the dome and the diamonds are automatically thrown in. The dome explodes and the creature escapes. All of these distractions are nice, but not essential.

GOOD GAMEPLAY?

This game is great to play. The scrolling is smooth, and the controls are fairly instinctive. However, in the heat of the moment it is easy to press the wrong button, especially when you have a choice of four. This can result in you having to start the level, perhaps the game again.

The levels are very well designed, and there is always an urge to go one level further. Unfortunately, some of the jumps can be a bit too tight, which can be frustrating if you constantly fail to make it. The puzzles aren't real brain teasers, and usually involve combinations of the different moves with Squeak, and stacking springs and flowerpots to get to places that are usually beyond your reach. This is essential and it is possible to get stuck if you make a mistake.

If you do get stuck there is a code system which enables you to go to the level you reached. Unfortunately this code system can be a bit annoying though: Because there is no keyboard available you have to choose each letter at a time. This doesn't take long but if you are trying to get back into a game quickly it can be frustrating. And if you press the wrong button you go straight to level one, so it takes even longer. However, this type of frustration only illustrates how much you want to get back into the game.

The sound and graphics are impeccable, and the animation is fast and smooth. Some might say the lack of an animated introduction takes away from the presentation, but it can't take away from the game. The characters really give the game a lot of atmosphere too. And small touches like when Bubble kicks Squeak around a maze of corners, and Squeak ends up flying around the screen at a hundred miles an hour are nice touches.

This is a highly polished, well presented game with cuteness and ultra playability. I love it, but why don't you see for yourself. CU

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RELEASE DATE:	OUT NOW
GENRE:	PLATFORM
TEAM:	IN-HOUSE
CONTROLS:	JOYPAD
NUMBER OF PLAYERS:	1

GRAPHICS	92%
SOUND	85%
LASTABILITY	92%
PLAYABILITY	94%

"A great port that makes good use of the CD32 joypad."

OVERALL 92%

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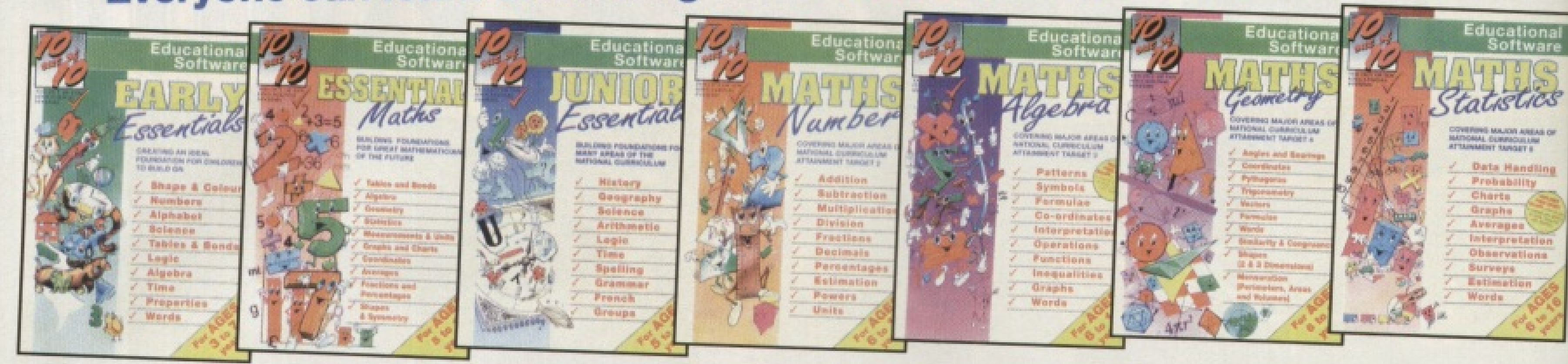


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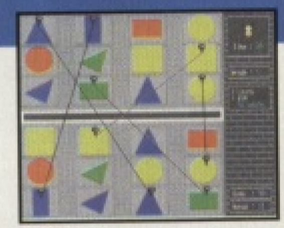
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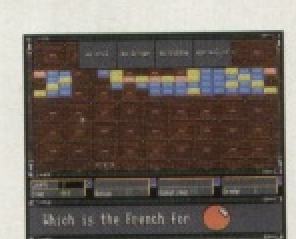
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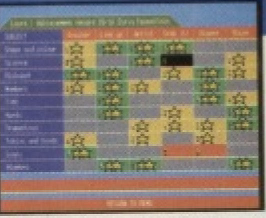


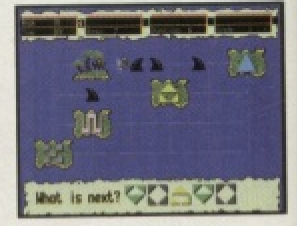
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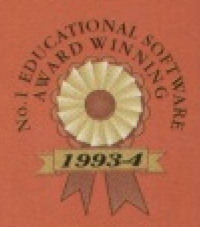
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Essential Maths	A C		*Structured Spelling*	A C	
Junior Essentials	A C P D		*French*	A C P D	
Maths (Number)	A C P D M		*German*	A C	
Maths (Algebra)	A C P		*Essential Science*	A	
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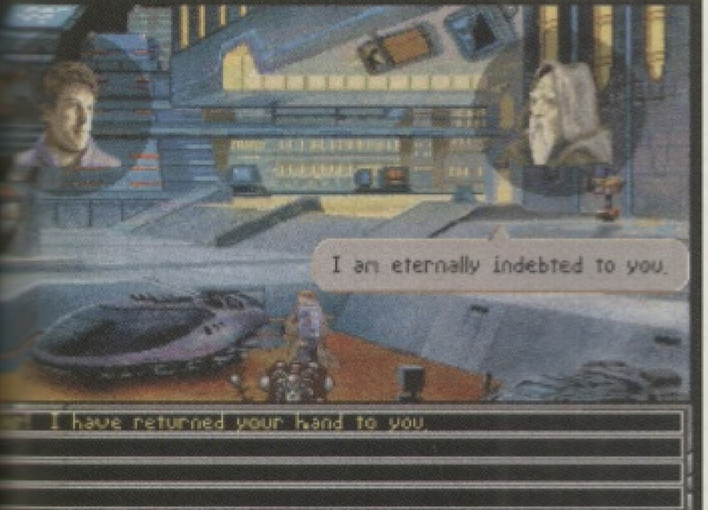


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UNIVERSE



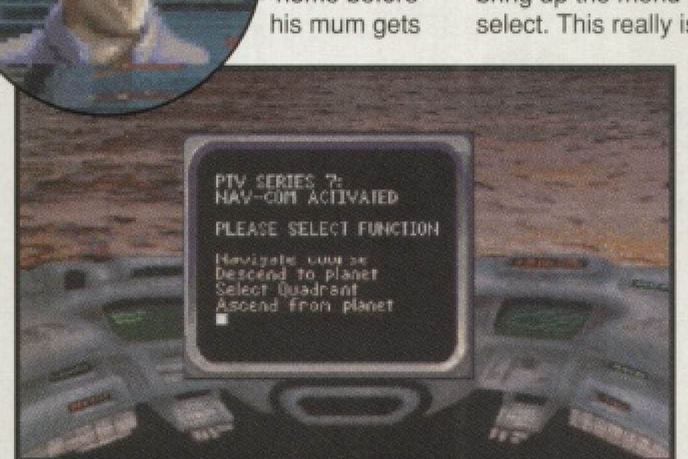
Getting lost is something Alan Dykes is very good at so we sent him into Universe again.



U*niverse* was one of the best adventures of 1994 on Amiga so I was glad to see it appearing on shiny disk. One of the original's (admittedly rather minor) problems was the amount of disk swopping and the thought of avoiding this filled me with glee.

The basic premise behind *Universe* is that a young lad, Adam, from Houghton-Le-Spring gets caught up in a space-time adventure after experimenting with a device in his mad uncle's living room. This lands him on an asteroid in another universe and he has to find a way back home before his mum gets hauled over the coals by social services for abandoning her son several million light years away from home.

Hmmm ... seeing as the intro text clearly makes him out to be a computer games player you'd think he would know by now not to do this sort of thing. Plots eh? You can't live with 'em, you can't live without 'em.



BEAUTIFUL

Universe is brimming with beautiful scenery and involving puzzles and it doesn't take long to figure out the menu system. This consists of a number of primary and secondary icons which allow you to pick things up, pull things, examine, talk, attack, use objects, wear, jump, join objects in the inventory and so on. The menu is easy to understand and becomes automatic after a while.

So I plugged my mouse in and started off. But wait! The mouse doesn't work! Rather than the user friendly point and click interface of the computer version you've got to scroll through the icons with the CD32 joypad using the blue button to bring up the menu and the red one to select. This really is tedious. Surely a mouse option would have been possible?

Time added on for menu manipulation will be more than made up for by virtue of the fact that the game loads immediately from CD though, right? Well yes and no. It still takes some time to load the game, though not as much as the swoppy floppy version. Unfortunately it's not as smooth as it might have been and there are some noticeably jarring problems with screen updating on, for example, an asteroid at the very beginning.

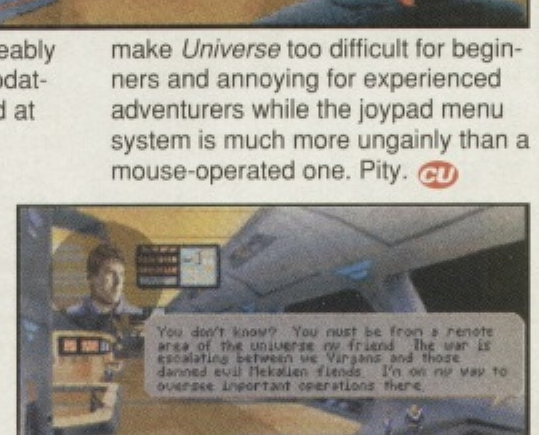
SAVING

Another feature that misses the mark in the CD conversion is the save game feature: there's only one. Adventures are should be equipped with several, and the original was. These allow you to go back to find something you've missed or avoid something which kills you off too soon after you load your latest saved game. This is an unfortunate omission and one which, I'm afraid, shows up the limitations of the CD32. The save interface remains exactly the same as the disk version, which looks odd too. Perhaps re-programming this section of the game rather than porting it directly would have solved these problems.

WELL THEN?

Does *Universe* have any saving graces? Of course. Despite these porting problems it remains a solid adventure. The graphic backdrops are stunningly put together, character interaction is great, the puzzles aren't too difficult and quite intelligent and the plot develops as you go along – rather than starting out with some idea of where you're going to finish, you only find out as the game progresses. This latter feature fills *Universe* with surprises and makes you want to play and play.

I could and did recommend the original for all adventurers but I am much more hesitant about this version. The single save feature will make *Universe* too difficult for beginners and annoying for experienced adventurers while the joypad menu system is much more ungainly than a mouse-operated one. Pity.



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RELEASE DATE:	OUT NOW
GENRE:	ADVENTURE
TEAM:	IN HOUSE
CONTROLS:	JOYPAD
NUMBER OF PLAYERS:	1

GRAPHICS	90%
SOUND	85%
LASTABILITY	68%
PLAYABILITY	75%

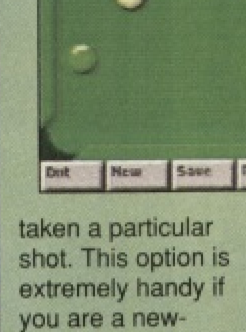
'A great Amiga game, let down badly by porting problems.'

OVERALL 68%



ARCADE POOL

Run for cover, Lisa Collins has got a pool cue and she's not afraid to use it.



Arcade Pool on the Amiga was a good fun game for any pool fan. So I was interested to see how well the game transferred over to the CD32. As an interesting distraction Team 17 have also managed to cram on a playable demo of the brill platform game *Superfrog* and a rolling demo of the much-awaited *Superstardust* to boot.

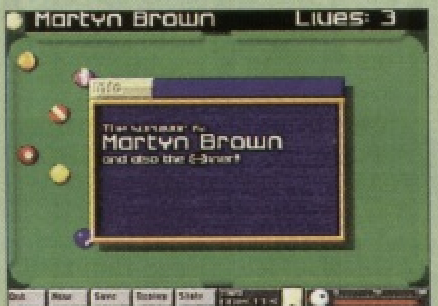
Anyway back to the job in hand. I was well prepared for *Arcade Pool*, having spent most of my teenage years hanging around pool halls. I'd seen the 'Colour of Money'. I knew how to pot a ball without making embarrassing scratchmarks on the baize – no computer pool whizzkid was gonna beat me. Or so I thought. However after several humiliating defeats by my CD32 I decided to lick my wounds and go back and practice my shots in the custom game.



SO MANY CHOICES

After a couple of practice rounds I was ready for battle. But which game was I going to show off my newly honed skills? The choice in *Arcade Pool* is endless. You can play UK 8 ball pool, US 8 ball pool, US 9 ball pool, custom 8 ball, 9 ball challenge, survivor, trickshot and speed pool in either a single match game, a best of three, five, tournament or challenge. Survivor is probably the best game to play if you happen to have a few friends handy as up to eight people can participate and take turns to pot a ball. If you miss you lose and life and the last person left in the game is the winner. US 9 Ball is another good diversion if you want a break away from getting involved in lengthy tournaments. Here you must hit the lowest numbered ball otherwise you lose points and eventually the game. Though if you are a die-hard pool fan perhaps the tournaments are the most involving. In each tournament you can choose to watch the other matches before you play your own or skip straight through to yours. After your match a screen comes up detailing your skill level and your opponents and even if you are knocked out you can still go on to find out who won the overall tournament.

If I hit the ball so it will end up thus.



You can vary the strength of your shot by adjusting the bar bottom-right.

POOL SHARK

You don't need to be a shark to play *Arcade Pool*. For a start there's an online manual that explains all the rules of each game. Also, the control method is simple. A cue pops up before each shot and to help you along there's an option to preview in which direction the cue ball will end up after you've taken a particular shot. This option is extremely handy if you are a newcomer to pool as you learn to judge where your shot will leave the cue ball and so go on to set up more shots for yourself.

It's also a great way for learning the best way to ricochet the cue ball off cushions and what way a cue ball will end up if hit a certain angle. All you have to do is drag the target-shaped cursor over towards the ball you want to hit and when you're happy with the position press fire and you're away. You can also vary how hard or soft you want to hit the ball using the power bars at the bottom of the screen.

BAIZING-STOKE

Apart from being able to alter the colour of the maize, the table friction, skill levels, number of players and so on you can choose what background music or atmosphere you want. The music varies from bluesy tunes to a poppy-jazzy type tune oddly named 'thang' or something similar. But the background noises which gripped me most were the pub atmospheres which consisted of people chatting drunkenly in various pubs.

I must admit that when I had the pub atmosphere on I couldn't quite concentrate on playing pool, I kept trying to listen in on the conversations and started to get annoyed because I couldn't quite hear what was going on. So, in the end I had to opt for the pool-hall track just to get myself back on the job in hand which was trying desperately not to lose the match against my ace computer opponent.

In all, *Arcade Pool* was a good game on the Amiga and it is still a good game on CD32. Any pool fan will enjoy and novice rookies will learn a thing or two about judging a shot which can't be a bad thing. It is an easy to use game, one which is quick to get into and a lot of fun to play. And at £14.99 it's top value too! CU



And for my next trick ...



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TEAM:	IN HOUSE
CONTROLS:	JOYPAD
NUMBER OF PLAYERS:	1-8

GRAPHICS	85%
SOUND	80%
LASTABILITY	85%
PLAYABILITY	86%

"Looking for a good game of pool – you've got it all here."

OVERALL 86%

VFM



BUDGET

The budget stuff keeps on a'commin', and Matt Broughton keeps on a'reviewin'. Let's rock!

CORKERS COMPILATION

Core Design £19.99

BLOB



The first game up for a prod in this new compilation from Core Design is the puzzle-like patience and frustration tester, *Blob*. As Blob, a globular chap with big feet, you are presented with a number of levels to complete, each constructed from layer upon layer of tiled platforms. You view the action from above as Blob, using his single skill – namely bouncing – gradually progresses towards the exit for each level.

I personally find *Blob* far too frustrating, not to mention harsh in the way it penalises the player for every slight jumping inaccuracy. Although Blob is a fab 'n' groovy little fella', I just got sick of watching him tumbling off the screen, screaming death. Still, *Blob* is most definitely a game to be reckoned with (providing you've got the patience that is).

CYBERPUNKS



Cyberpunks is a sort of *Alien Breed* for the under-sevens. Mixing elements of *Chaos Engine* and the aforementioned Team 17 classic, *Cyberpunks* puts you in charge of a team of brave marines who must battle their way through five missions. Each mission is split up into smaller bite-sized pieces and plays across a number of ship decks.

Along the way, aliens asked to be killed and keys beg to be found, while health must be monitored and extra weapons and toys need to be collected. Though *Cyberpunks* can be a bit primitive in looks, it doesn't actually play too badly, and if you enjoy a touch of the old exploration, is fairly rewarding. Not bad, but not brilliant.





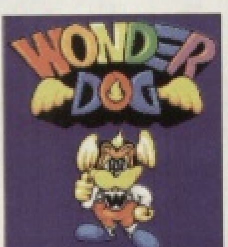


OVERALL

There's no real bad apple in Corkers, because depending on what genre you enjoy, you'll probably pick a different favourite and a different, er … not-favourite once you've gone through the lot. I personally found something decent within all of these games as separates, and at a fiver a piece, I find it hard to fault the overall package. Definitely worth purchasing, especially if you've never seen any of these titles. Bloody good VFM!

OVERALL 88%

WONDERDOG



Wonderdog was received with a mixture of marks on its full-price release, but remains a well-above average platformer. There's nothing ground-breaking to report as far as game play goes, with the normal assortment of platform sweeties – secret rooms, moving platforms, bonus icons etc. – along with a half-decent character to get acquainted with. The plot is also of the normal fodder, with you against a world filled with terrifying seagulls and manic hedgehogs.

Wonderdog, the game, is certainly cute enough, and with an excellent spattering of levels, features and baddies, should keep you going and that's it really. Though unlikely to really blow your socks off, it's fair to say that *WD* does the job without any fuss.

BLASTAR

Blastar adds a shoot 'em-up element to the compilation, utilising the age-old 'rotate left, rotate right, fire' control method. Presenting you with a number of 'wrap-around' planets to conquer, each complete with specific targets to destroy, *Blaster* is a simple fella to get to grips with.

A scanner at the bottom of the screen gives an indication of the main targets' positions, while an endless supply of insect-like baddies hassle you. Ship improvements can be collected along the way, increasing firepower and overall ship performance but other than that, you just have to fly around and kill everything you see.

Blastar is nothing stunning, but with an interesting graphic style and some decent end-of-level guardians, it's certainly one of the stronger titles within the package.



FORMULA ONE GRAND PRIX

Digital Integration £16.99

Coming from those clever people, MicroProse, *Formula One Grand Prix* is, not surprisingly, almost a flight simulation. With detailed, complex game play, not to mention the MicroProse trade-mark huge manual and one trillion camera views, *FOGP* is by no means an easy game to get into. That said, however, if you do have the time and patience to learn, there's a excellent game waiting to be found.



Though the on-screen graphical effects are sometimes a bit sparse, the action is smooth and fast, while the car emits a whole selection of, er … car-like noises. In a very car-ish way. (Thanks. I think we get the message. — Ed).

Formula One Grand Prix shouldn't be mistaken for a simple 'bash round the track' affair, as it is, to give credit where credit's due, more of a racing simulation.

86%





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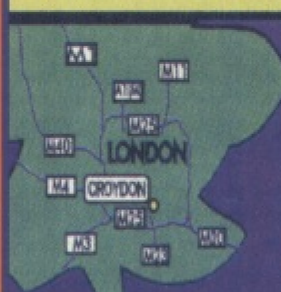
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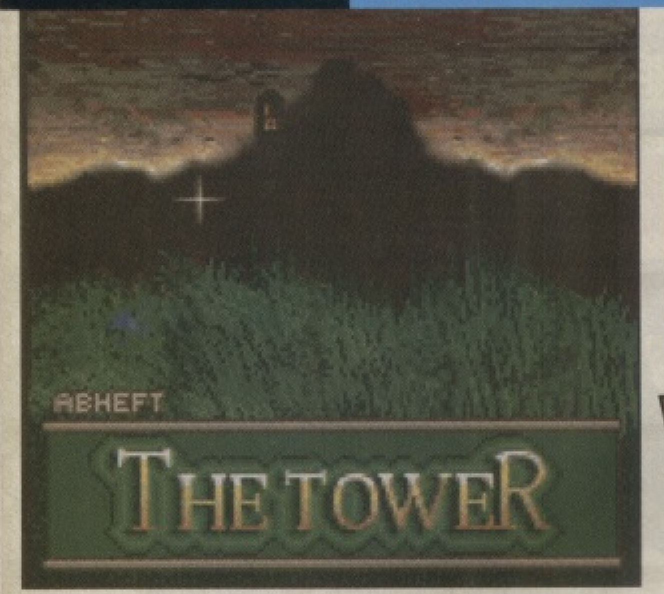
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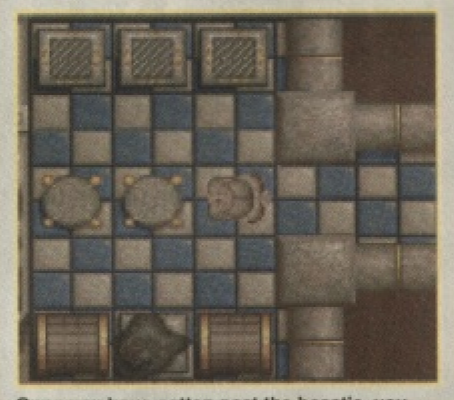




PART 4

Warm bed pans, sleepy councillors and chicken on a stick are just some of the main contenders in level four of Lisa Tunnah's complete solution to Valhalla and the Lord of Infinity.

VALHALLA AND THE LORD OF INFINITY



Once you have gotten past the beastie, you enter into this room. Look around and make sure you pick up the pieces of paper with yes and no written on them.

Operate the floor tile next to the square where you begin the level and read the book about the level story. Pick up the match from the bottom of the room and light it on the grill. Operate the tap so the fire goes out and take the chicken leg, insert this into the carnivore to open two chests, and take the record and the necklace. Pick up the paper with 'hello' written on it, pick up the warming pan, the phrase book and the paper and the paper with 'go to sleep' written on it, then operate the floor tile it was sat on, take the small coin.

Put the record on the record player and pull the lever, a tap appears, put the warming pan beneath the spout and operate the tap, put the lit match on the coals to re light the fire then put the full warming pan on the grill, this changes to a hot warming pan which you put on the bed to receive a sleep spell. Put the sleep spell on the table in front of the counsellor, he goes to sleep and you are rewarded with a potion of voices so you can imitate the counsellor.

SEND THE BEASTIE TO SLEEP

Stand in front of the beastie by the door, drink the potion then look at the paper which says 'go to sleep', the beastie thinks you're his master and obediently disappears.

Put the small coin on the black paint and take the penny black, put this in the stamp album and take the key to unlock the door.

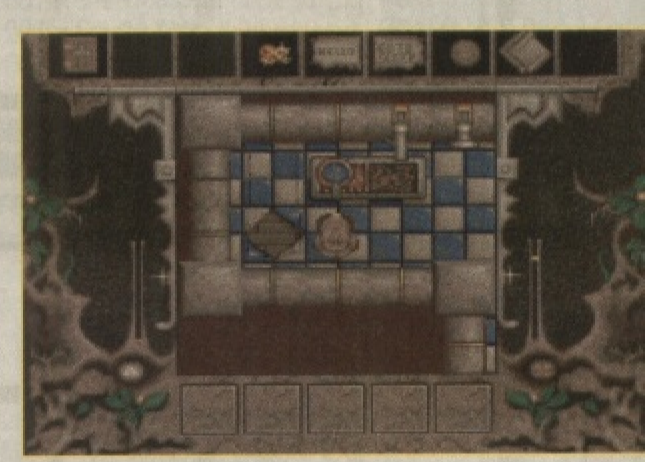
If you try to unlock the door while the beastie is still there, you will die for your trouble. Travel up the passageway and avoid the open door, instead pull the lever which allows you into the room on your left. In here notice the slave who apologises for stealing something. Take the pieces of paper with 'yes' and 'no' written on them, read the book about the counsellors, walk to the far left of the room where one of the bishops hands is situated and operate the floor tile in the corner to find the dentures.

Go back to the first room and put the dentures in the glass by the bed, a lever appears which you pull to gain access to the room on the left. In here you find the Bishops' shrine, the Queen's shrine and the Psychic's shrine, you can leave the picture of the Prince and his father as it is a red herring for a conversation you can have with one of the counsellors which will lead nowhere.

Put the candle on the Bishop's shrine and put the book you found in the first room with the candle at the front. Operate the floor tile by the Queens' shrine and take the coin.

ALL RIGHT GUVNOR IT'S A FAIR COP

Travel back to the room where the guilty slave lives and insert the coin in the telephone, a voice says 'hello', look at your piece of paper that also says hello to answer the voice and the two chests open to reveal the Bishop's staff and a piece of paper that says: 'I want a summons'. Go to the door at the top of the passageway, picking up the flower on the way, pull the lever to open the door and then go inside, this is the counsellor's chamber. Pick up the piece of paper that says, 'you are forgiven' and put the Bishop's staff on the Bishop's other hand to get th candle, the third object for the Bishop's shrine. You should now have the Bishop's ring which you place on the bishop's hand in the room where you found the dentures it disappears and in its place appears a potion of voices to allow you to imitate the Bishop.

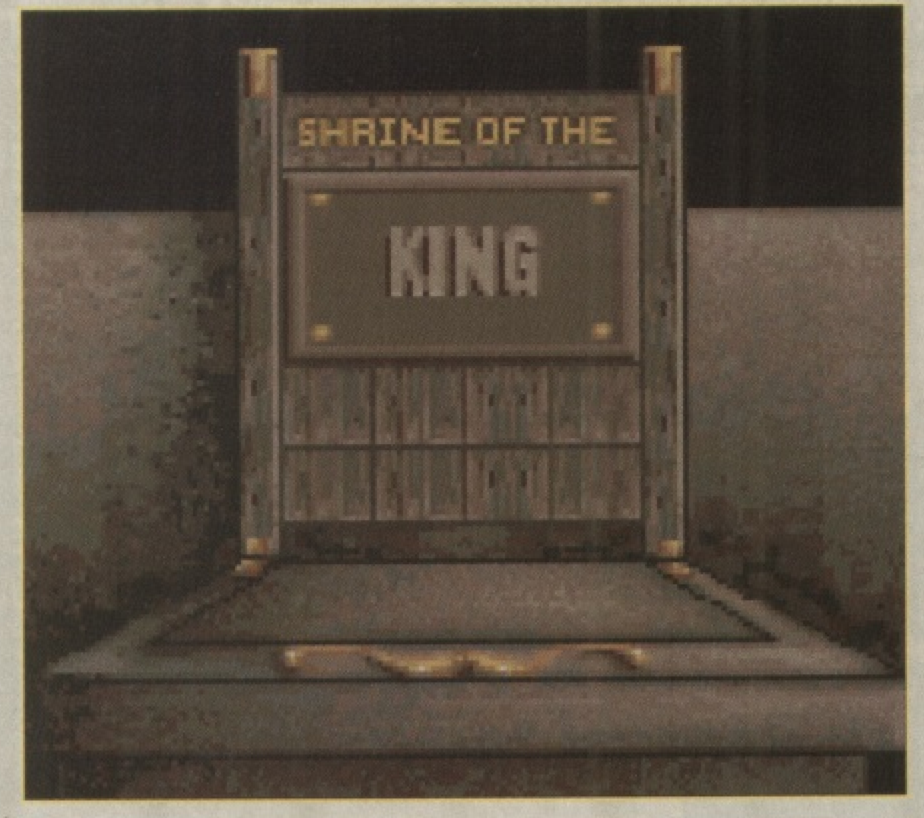


Once you have heated up the pan on the grill, put it on the bed ar you will be rewarded with a sleeping potio

Stand opposite the slave, drink the potion and look at the piece of paper that says, 'you are forgiven' ir your rucksack, the slave produces the shredding machine which he stole and you can put the phrase book on here to shred it into several pieces of paper with phrases writter on them.

IT'S ME – MUMMY

Walk up to the counsellor's chambe and look at the counsellor who is awake. He asks you who you are sc reply using the piece of paper in you rucksack that says 'the gardener'. When he asks you to prove it put th flower on the table in front of him ar it will change into a blob of glue, the counsellor goes to sleep and anothe counsellor wakes up. Look at him and he asks you what you want, answer him using the piece of pape that says 'to see the lord', he then asks you to show him a summons. You can now venture through the open door which locks behind you. The key which jumps between two





To get rid of the beastie guarding the door, use the potion of voices which allows you to imitate the counsellor. Look at the paper which says 'go to sleep' and the beastie nods off.

To get the piece of chicken off the grill without burning yourself put the coals out by operating the tap to the right. However, remember to light the match before you do.

beds each time you try to take it can be salvaged by dropping the glue onto the table in between the beds. This will allow you to get out of the room, operate the floor tile and take the potion of lightfeet. Put the necklace in the jewellery box, take the queen's crown and the pawn. Put the pawn on the chess board in the counsellor's chamber where it's exchanged for the queen's chess piece, put this on the bed to glean the second phrase book. Drop this on the shredding machine taking care to remove all the pieces of paper from the first phrase book first, and take several more pieces of paper, one of which says, 'it's me your son'.

STAMINA QUEEN

Put the Queen's crown on her shrine and she will ask you who you are, put the piece of paper which says, 'it's me your son' on her shrine then look at it, this will change into another potion of voices which will allow you to imitate then Queen. Making sure you have the piece of paper which says 'the gardener' and the paper that says, 'I want a summons' go into the Queen's room and face her secretary. Drink the potion of voices that says, 'I want a summons', the Queen's secretary asks who it's for so tell him it's for the gardener. He miraculously produces a summons which you drop in front of the counsellor to be replaced by a large scary looking door key.

Before you brave the passageway filled with smoke-breathing dragons make sure your stamina is at its fullest level. At the top of the passageway pull the lever and enter the Lord of Infinity's chamber, the door locks behind you. Pick up the caterpillar then stand on the plinth in front of him then look at his face. He asks you who you are so tell him you are a humble slave, when he asks you what you want tell him you want to swear allegiance. Then he asks you to bring him food and gives you the key to his bedroom, put the caterpillar on the Lettuce leaf to reveal a floor tile, operate this and take the bone.

In his bedroom find a tarot card and another piece of paper that says, 'it's me your son'.

GIVE THE DOG A BONE

Give the bone to one of Infinity's dogs and take the door key to get back out, make sure your stamina is topped up. Put the tarot cards on the Psychic's shrine and take the crystal ball, put this on the black silk to get into the two chests, inside these you'll find a thimble and a spell potion, put the thimble on the tapestry in the Queen's bedroom which is exchanged for a needle. Travel back up the passageway to Infinity's bedroom, drink the spell potion and look at the spell book. The chest opens revealing Infinity's diary and a loaf of bread. Give the bread to the Lord of Infinity who then asks you if you are loyal, say yes. Then he asks you if you have heard of the Prince of Valhalla so say yes once more. When he asks you if you have seen him say no and when he tells you he's heard rumours tell him you've heard nothing. At this point he will ask for his night-cap and will hand you his a chalice.

VOODOO DOLLS

Before you go and concoct his favourite drink insert the needle into the voodoo doll, walk through he door, turn right and stand in front of the lever.

You are now inside a maze where the King's crown is hidden, each time you pull a lever you will fall through the floor so save the game, drink the potion of lightfeet and don't waste any time, one false move and you will run out of potion before you reach the crown.

When you have retrieved the crown retrace your steps back to the Queen's bedroom where the King's shrine is situated, put the crown on the shrine and when the King asks you who you are, put the piece of paper that says, 'it's me your son' on the shrine and look at it. The paper disappears and in its place you'll see the light of Valhalla, enclosed in its glass case. Now you have your deadly weapon fill Infinity's chalice from the tap in the Counsellor's chamber and top it up using the tap in Infinity's bedroom, then stand back on the plinth and give it to Infinity.

After he has taken his favourite brew he places a staff on his table and says,'I know you don't I?' Say yes but when he demands to know who you are don't answer him or you will die.

Instead take the staff and return to his bedroom where you may have noticed a chasm, use the staff to get to the other side then pick up the tape recorder, and when you operate this a voice says Prince of Valhalla.

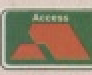
Put the tape recorder on the plinth in front of the Lord of Infinity then place the light of Valhalla in its glass case on the altar in the middle of the room, operate the tape recorder. In his fury the Lord of Infinity radiates lasers from his eyes and in doing so destroys the glass case containing the light of Valhalla, grab this and insert it viciously into the Lord of Infinity's chest, he screams and wails and disappears forever ... well for a little while at least. CU

Have a good look around this room and talk to the slave who will confess to stealing something.











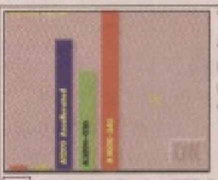
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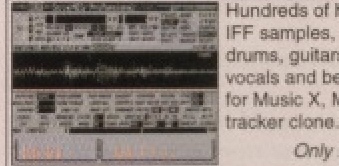
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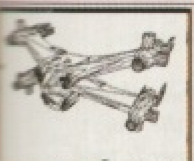
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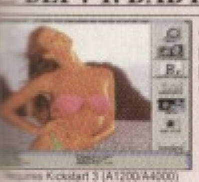

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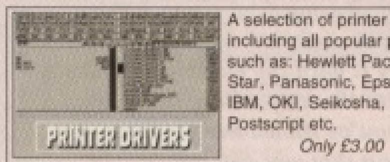


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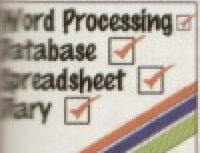
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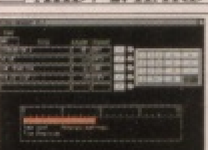
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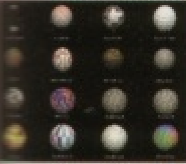

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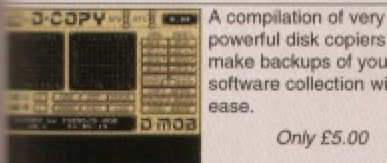

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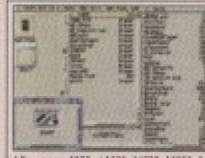
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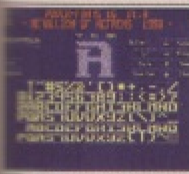
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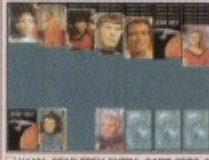
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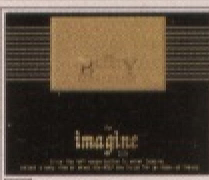
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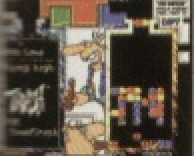
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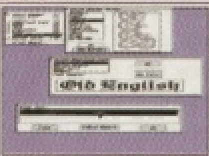


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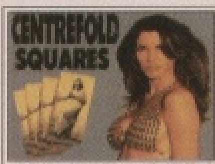

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VAMP

**I know a sexy-looking girl,
Who promises delight.
She'll kiss your lips and bite your ear,
And love you through the night.**

**But when the morning comes my friend,
She'll leave you, as she must.
And return to lie in satin shroud,
Beneath the grave-yard dust.**

Be careful lads. Some women will take you for better or for worse, but Vampyra will take you for all you've got.

CURSE OF ENCHANTIA

I am in the Ice Maze, but I can't get past the room in the castle that has a big green troll and a fire extinguisher in it. I have a paper clip, a bag of money, a match, and a gold bar.

Kevin Thornberry, Lancaster.

Well you could try telling the troll a bedtime story about the three billy goats gruff and hope that he falls asleep. In fact I think it would be a very good idea to wait until he falls asleep, so why not hide behind the pillar in the centre of the room until he starts snoring. Once he is asleep, pop out and use the match with his foot. If he wakes up, hide until he sleeps again. Walk towards the monster and fight it using the box of matches. Finally, pick-up the fire-extinguisher and you will then be magically transported back to the village.

KINGS QUEST IV

I have just got back from the desert island where the pelican was, and now I think I have to get the axe from the Ogre's House, but every time I go there I get killed.

David Badcock, Tasmania.

I know just how you feel – If I had just got back from I desert island I would be looking for a chopper as well. However, lets finish this silly game first. You are supposed to get the unicorn and you should have used the spade to dig up the bridle on the island. The bridle is under the sand, right in the middle of the wrecked boat. Move Rosella to that location (and you must be pixel-perfect) and type 'Look at Ground'. If you've picked the right spot you'll get the bridle.

Before you go inside the Ogre's house you must turn yourself into a frog, swim behind the waterfall and find the bone which is lying there.

While we are talking about this game I'll help a young lady from Norway who signed herself as 'Sarah the Snow Vampire'.

This ice maiden can't escape from the whale's stomach although she has the peacock's feather that's needed. It's an awkward puzzle, but the idea is simple enough. You simply climb up the tongue and tickle that dangling thing with the feather. There is one tiny spot on the tongue which is a different colour to the rest and it's here where you must stand. Try climbing from the right-hand side towards the middle.

POLICE QUEST 2

I am in the airport near the car rental lot. I have shown the photo to the agent, looked at the list, and found Luis Pate. At this point a business man appears on the screen and I don't know what to do. Can you help?

Alan Davies, Bristol.

There are lots of things to do at the airport, not all of them are essential, but you will get points for doing them. Did you check the front plate of the black car? Look at the rear-view mirror and dust it for prints. Radio for a tow truck to take it away. Buy a rose for Marie from the flower girl. If you sneak into the Gents' Toilets (not something I usually do) you can find a gun hidden inside the cistern – extra points if you dry it with the electric wall dryer.

Go to the lady selling tickets and after you've shown her your badge and mug shot you can ask for the passenger list.

Walk to the man selling tickets and get a ticket to Houston. After you've been to the car rental and seen the list exit screen left and show your badge to the guard. You are now free to head for the plane.

CRUISE FOR A CORPSE

I have been playing and enjoying this game for the last few months. Now that I have almost completed the game I have come to a standstill. It appears that in order to progress I must lay my hands on some tools. However, no matter how hard I try I am unable to find them anywhere.

John Byrne, Gibraltar.



Oooh – mummy I'm frightened.

You are correct that at one point you do need to find some tools, but you can only do certain things at the correct time or it won't work. The time should be 16:30 when you head for the kitchen and here you'll find the can-opener. Now you can open the hatch and find a crowbar.

The crowbar can be used on a certain plank which will get you another useful object.

The final tool which can be obtained is a screwdriver from the engine room.

PLAN 9 FROM OUTER SPACE

I need to know what to do with the Death-Head Moth Pupa. I also want to know what to do with the pilot's I.D. which I found in the hotel room in Rio.
P.S. In James Dean's grave there is a telephone, should I be able to take this as I can't seem to be able too.

A Nonny Mouse!

Plan 9 From Outer Space has consistently been voted the worst movie ever made. However it took some genius of a programmer to think of turning it into what is possibly one of the worst computer adventure ever written .

You can use the pilot's I.D. with your passport photo to make a new I.D. As for the pupa you won't need that until later in the game where you will find yourself inside a museum, at that time you can hand over the object to the curator. Don't bother trying to take the telephone for it's no good to you. I have had to go ex-directory on the phone but it does have its compensations – now when I get an obscene phone call at least I know that it's from a friend. CU

"Anybody who says this is a man's world can't be too bright about other things either."



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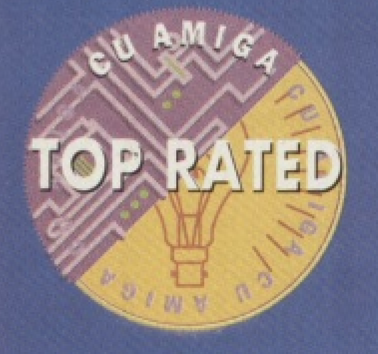
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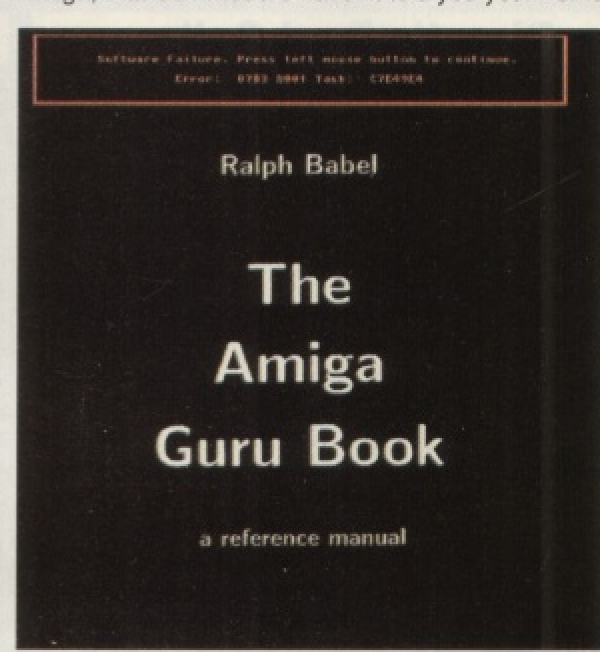
Christmas is coming and CU AMIGA is getting rather large due to all the technical stuffing crammed in here ...



THE AMIGA GURU BOOK

Computer peripherals

For some reason I was expecting a book on 'everything you ever wanted to know about programming the Amiga, that Commodore haven't told you yet'. Perhaps that was just wishful thinking, because this certainly isn't that book – Mr Babel is a strictly by-the-rules guy, so there is nothing about the Amiga hardware in here at all. Instead we are treated to a brief and extremely textbook-like view of the 680x-0 family, some details on the inside of ANSI C compilers, BCPL for beginners, software failure descriptions and a brief re-run on the documentation of some Amiga programming and debugging tools.



By far the largest section of the book is taken up with a look at the DOS file system – on and on and on it goes. In fact, almost bizarrely, in over 700 pages, I found very little that was of interest or relevance. Perhaps if I wanted to write a new Shell or code a floppy disk bootblock I would find this all rivetting stuff. But I don't – I like writing application programs for the Amiga and the occasional game, and there is hardly anything for me in here.

Obviously my programming preferences can't be a criticism of the book but the concepts which are present are not explained in enough details. Examples are thin on the ground. Worse still, for a new book, is it incredible that there is no reference to anything more advanced than an A3000. Kickstart 2.04 is where this book ends, which is probably explained by the fact that the book was originally published in German in 1989, and only translated into English with this edition. It is unfortunate that no attempt has been made to update it. In his introduction, Babel states that he is wary of simply re-wording the official documentation. In the Guru Guide he seems to have taken this to extremely, and has left out almost anything which has been covered before, anywhere – which leaves a very large book which doesn't say anything of great interest.

If there was ever a course held on the Amiga's Operating System in a university, this book would be the large, expensive and boring one on the book list that many bought but no-one actually used. Even the large number of extremely amusing quotations can't bring me to recommend this to anyone other than those who plan on re-writing the OS to their own satisfaction, and need all the information they can get.

Available from: Almathera Systems, Southerton House, Boundary Business Court, 92-94 Church Road, Mitchem Surrey T4 3DT. Tel: Tel: 0181 6870040. Price: £35.

EYE MASSAGER

Peripheral for someone's head



The eye massager works by applying pressure on acupuncture points in the face.

Another TLC product, the eye massager is said to: "refresh your eyes and relieve eye strain." The eye massager looks like a pair of cushioned oversized glasses. They work by securely fastening them around the head and switching on to produce a vibrating effect which is supposed to stimulate acupuncture points of the eyes in order to increase stronger blood circulation around the eyes to prevent eye strain and tension. They didn't seem have the desired effect when tested in the CU office and many people complained of slight irritation around the eye rather than easing away tension. Whether this is because we are all a bunch of wimps remains to be seen. I'd reccommend you try this product before you buy it and get advice from your doctor if your eyes feel strained and you get headaches often.

Available from: Golden Image Ltd, 65 hallmark Trading Estate, Fourth Way, Wembley, Middlesex HA9 OLB. Tel: 0181 900 9291. Price: £24.95 plus £3.50 P+P.

FOOT REST

Foot peripheral



The two spheres provide the extra massage facility by applying pressure to the feet using its surface-mounted projectiles. Not to be done for long periods of time.

"Oooh my aching pins," is the constant catchphrase of many an Amiga owner who has just spent several hours/weeks/years either writing a game in *Blitz Basic* or any other labour intensive activity which involves long periods of time spent in front of your Amiga.

Golden Image's footrest promises to ease away the tiredness from your sore feet by providing leg and back support and improving circulation in the form of surface treadbumps to massage tired feet. An extra massage facility comes in the shape of two massage spheres which can be inserted into strategic points in the footrest to increase the massage effect. Unfortunately, it all sounds a lot better than it actually could be. The footrest itself is made from reasonably unattractive grey plastic and the treadbumps are actually rather hard projectiles which are not totally unpleasant but the massage spheres' which feature even bigger projectiles can be downright painful sometimes. However, having said that, where there's no pain there's no gain and my feet did feel a lot better once I had a spent a day pummelling away on the massage spheres, so again perhaps a try before you buy approach might be the best adage here.

Available from: Golden Image Ltd, 65 hallmark Trading Estate, Fourth Way, Wembley, Middlesex HA9 OLB. Tel: 0181 900 9291. Price: £20.00 plus £3.50 p&p.

HYPER CACHE

Utility

Waiting for files and programs to load from disk is something every computer user will be familiar with, Amiga users more so than most. The Amiga has always had complex graphics and sound, and the large files that go with them, that have only recently started to appear on other computer systems. Yet on other computers (PCs and Macs for instance) you can get sophisticated software to speed up the performance of the floppy and hard disks.

Silicon Prairie Software have now released *HyperCache* a similar sophisticated utility for the Amiga. Cache programs work on a simple basis: they read part of the disk in advance, keeps this in memory and when you next load data it is already in memory saving loading time. This is, in essence, what *HyperCache* does. The key to the whole process is how much RAM you want to allocate to holding the data in advance, the bigger this cache area the less times the software will need to refer to the disk drive and thus the better the performance. But one of the key reasons we have disks is so that we don't need to have masses of RAM! What's the point of having loads of RAM if we then only use this to work as a faster disk drive! You need software that intelligently works out which part of the disk to store in RAM in advance, stores only this bit, and therefore doesn't need to use up masses of precious RAM. This is what *HyperCache* does!

The manual claims that performance increases of up to 2200 percent are possible, and that it will work on floppy disks, hard drives, CD-ROM drives and other large storage devices. We tested it on both floppy and hard drives, and in tests it did very well. On an A4000 *AdPro* loading time dropped by 2 seconds, whilst the time taken to load a 600k file improved by 4 seconds. But the best part of the program is that it anticipates what will be loaded next, and pre loads it – giving better performance increases as the files grow! The program is also fully configurable allowing you to specify exactly how much of the storage device is held in RAM, and what devices are cached.

Imported from America this program has been discounted from £50 to £24.95 in advance of a newer version being launched.

From: Wizard Development, PO BOX 490, Dartford, Kent DA1 2UH. 0322 272908. Price £24.95.

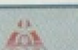
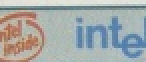
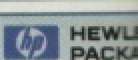
Note: As we went to press a new version of HyperCache was announced, this version also caches saves as well as loading. We hope to review this version next month

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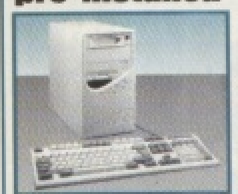



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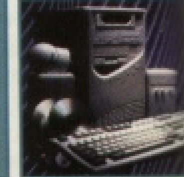
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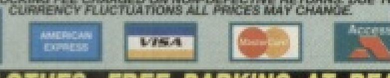
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...WHAT YOU SEE IS WHAT YOU PAY - NO HIDDEN EXTRAS - GUARANTEED •

Fancy playing God for a few hours? Join Andy Leaning as he builds worlds, creates new lands and recreates America with World Construction Set.

WORLD CONSTRUCTION SET


Combie Render. Here a *Lightwave* backdrop is automatically added to a *WCS* landscape render.

The Amiga has always been good at video and 3D image creation, and Amiga software authors have always lead the way in the development of innovative 3D graphics tools, ensuring that it always has powerful applications well before any other systems.

Take morphing for example, late in 1992 morphing programs appeared on the Amiga, from GVP and ASDG, only afterwards did similar programs appear on the Mac and PC!

The same was true for 3D landscape creation tools. Back in 1991 Amiga developers were busily burning the midnight oil, creating what was to be a new type of software – 3D landscape generators. Impulse released the Imagine Terrain module, Natural Graphics unveiled Scenery Animator whilst the eventual champion Virtual Reality Labs unleashed *Vista*. Mac and PC fans once again had to sit back and watch with envy as Amiga owners created stunningly detailed and lifelike 3D landscapes and put them to imaginative use in animations, games, films and demos.

Several years later the Mac and PC have finally started to catch up with the Amiga lead in 3D landscape creation, with the likes of *Vista* now also available for the Mac.

But worry not, a new program is about to appear that will once again push the Amiga to the forefront of this extremely exciting market.

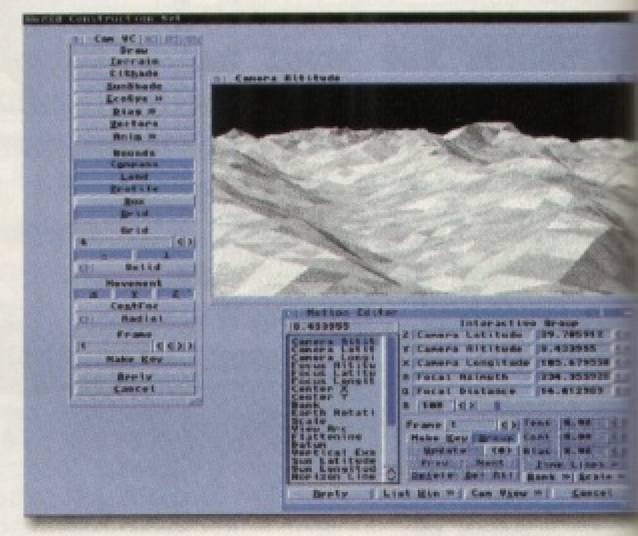
KILLER

The World Construction Set, WCS, is a huge jump forward in terrain creation and will once again push the Amiga ahead in terms of 3D graphics. The version I looked at was a beta copy, the program is still in development, but even so it's still obvious that this is going to be killer program when it's released. The program not only adds many facets that Amiga users have been asking for in *Vista* (adding IFF backdrops to landscapes etc) but also a whole wodge of professional landscape modelling facilities that builders and architects will find invaluable.

WCS creates similar images to *Vista* but achieves its results in a different manner. *Vista* works by loading a DEM (Digital Elevation Model – the data for the terrain) setting the viewing position and direction and then rendering it. To these base parameters you can also add extra information such as the time of year (affecting snow coverage etc), and add extra terrain features (rivers and the like). This is all achieved via a very simple and relatively easy to understand user interface. This simple user interface allows the easy creation of impressive looking 3D landscapes and has resulted in the proliferation of them in demos.

FIVE OPTIONS

WCS has considerably more parameters and as such has a far more complex interface – but because of this it is less intuitive. On loading the program you are presented with a simple tool bar showing you the five options. The five options are actually five modules that control the different parts of the program, clicking on an option takes you into the module and brings up further option screens allowing you to tailor just about every aspect of both the world you are creating and the camera moving around it.



Camera view. Provides a very powerful way of setting camera variables and seeing the effects in a 3D preview display.

The sheer number of options available make it impossible to describe them all here, instead I'll quickly run through the five options which will give a good idea of the overall capabilities of the program.

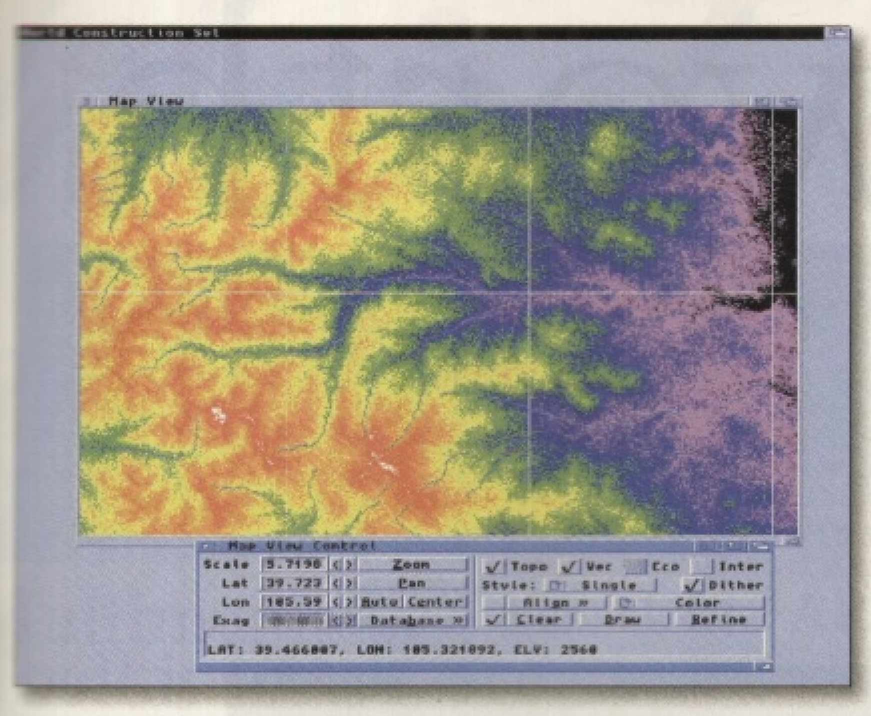
The first is the Database menu. From here you can load predefined terrain maps – *WCS* doesn't use the same file format as *Vista* although the authors hope to implement this in future, but rather its own standard or create and edit your own. The editor allows you to create terrain and then add different ecosystems to the surfaces.

Following the database module is the Data Operations Module. This allows "the introduction of data produced elsewhere" in other words to load 3D landscape data from other programs. The program lists support for DEM files, United


The renders don't have to look so normal. By changing a few parameters widely different landscapes are possible.

WHERE CAN I GET IT?

World Construction Set will be available from Questar Productions, tel: 0101-303 659 4028 , price around $195. UK availability was being sorted out as we finished this preview.



Map View. This uses colour to indicate terrain height – darker colours being lower elevations.

States Geological Survey format Digital Land Grid files, AutoCAD DXF files, and Relative Elevation DEM files. In essence if you want to create images of the United States you won't have a problem – every bit of the US is available in a file format supported, to an accuracy of 90 metres! Apparently they are also looking at supporting data for other parts of the world – such as the UK. The DXF file supports allows the addition of man made objects to landscapes, boundaries and roads are obvious possibilities.

HOUSING ESTATES

The third module is called MAP View. This allows you to view the landscape looking down on it, in a 2D manner, allowing you to plan out animation motion paths. It can also determine what points are visible from a location – so you could show what view is possible from a new housing complex you are planning to build. If data is available for the UK this capability could earn quite a few bob for users with the right connections in the building trade.

The fourth module allows you to edit the parameters of the program. This leads to a subsequent menu allowing you to change camera settings, ground element colour, edit the ecosystem types and set rendering variables.

For camera setting there are a simply bewildering number of possibilities, ranging from camera altitude, latitude and longitude, and position of the sun to distances at which haze becomes visible, fog and shade effects. The colour menu allows you to define the colours used for the different types of surface and light – so you could define the sun light to be purple, the water to be red, and the tundra to be pink – if you wanted.

Ecosystem editing ensures that you can completely configure the ground coverage used in your world. Want to change the height of the trees? Or is the sea level to low? How about the altitude at which the snow settles? It's all possible with *WCS*.

IFF BACKDROPS

The final menu in this group is the Settings menu, from here you can set the output resolution, background type (one colour, gradient fill, 24-bit IFF or Sculpt images), scaling, polygon generation (the more polygons the more detail, but requires more rendering time) etc. This menu essentially effects global parameters which could be applied to any landscape – rather than elements specific to a particular landscape.

The final option is the rendering module and clicking on here sends the program off to render your desired image or animation. Although we were testing a beta version several things were obvious from using it and the images created, even at this stage.

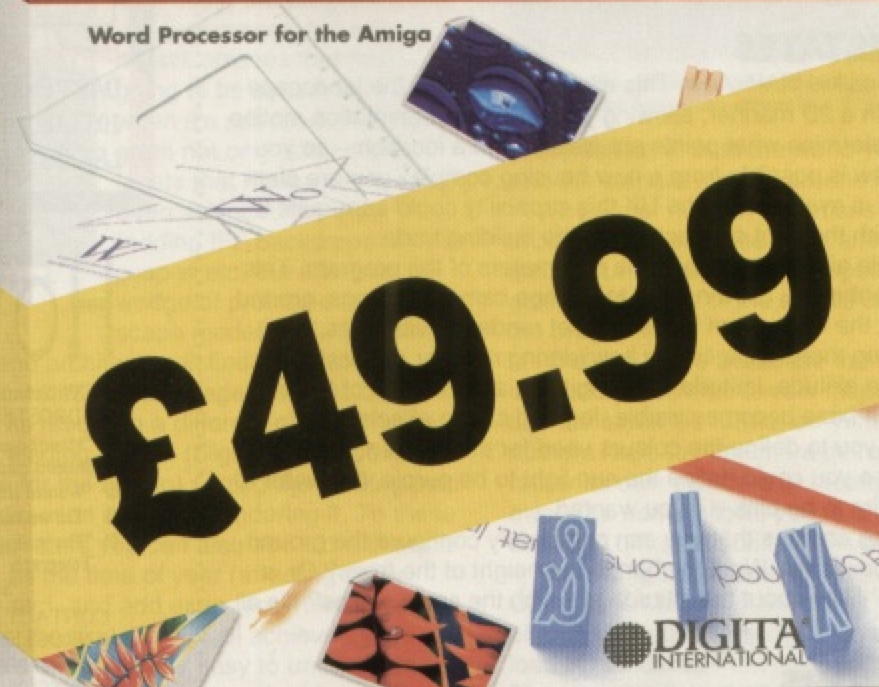
Firstly that the program produces very realistic images, disconcertingly so. *Vista* creates landscapes that look good but are obviously computer generated, *WCS* created landscapes that looked more like real life landscapes that had been digitised – a subtle but distinct difference.

Next this program is going to be very popular amongst serious animators and the 3D rendering community. Taking a landscape created with WCS and compositing it together with rendered images produced a stunning results – it's ability to use 24-bit IFFs as backgrounds, to output 24-bit IFF renders and supporting *LightWave* motion paths make ideal as a companion to *LightWave* in particular.

I honestly can't wait for the final version of *WCS*, and am eagerly looking forward to putting it through its paces! So watch out for a full indepth review over the coming months. CU

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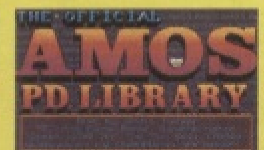
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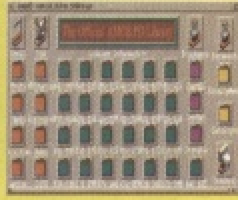
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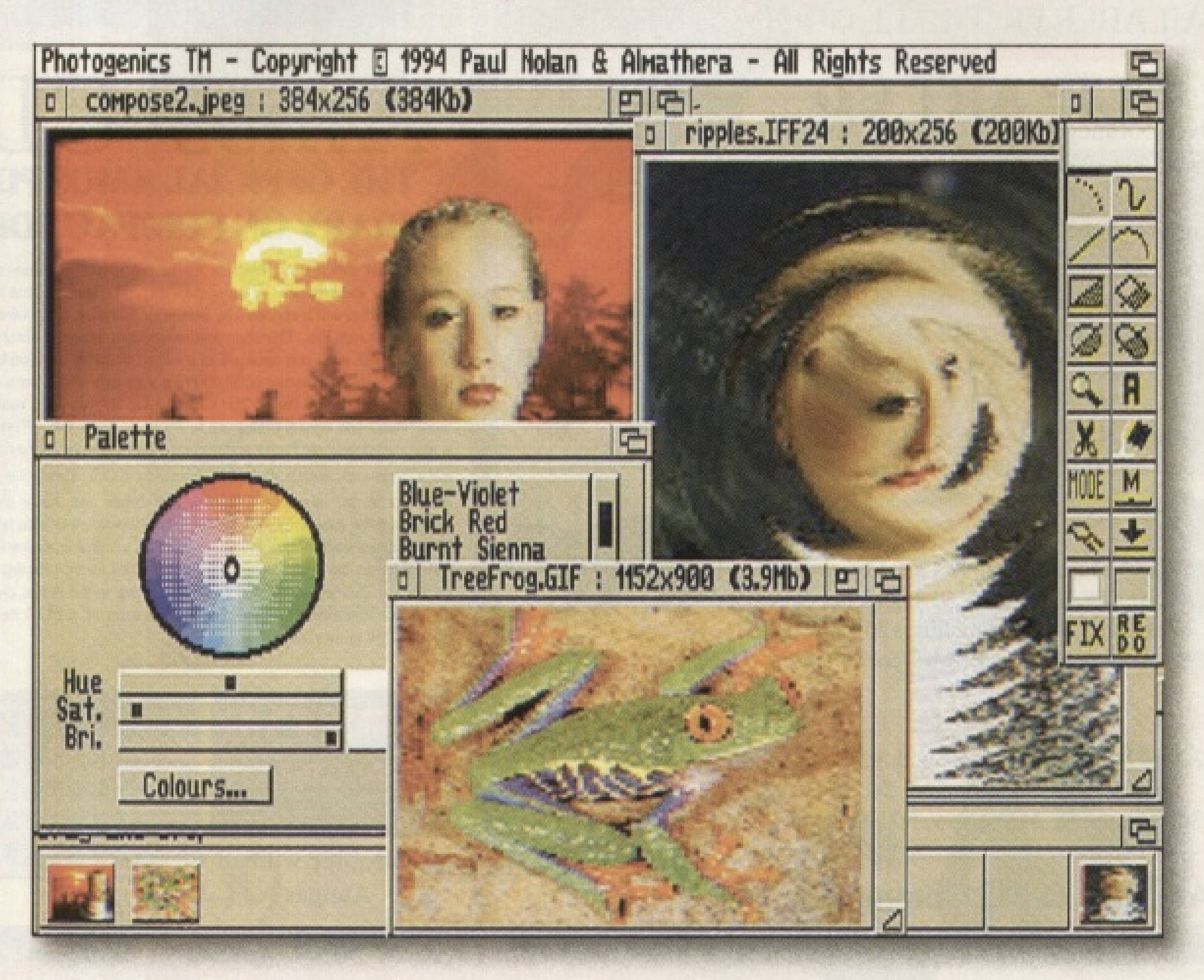
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PHOTOGENICS

Photogenics is a name you won't have heard of before, but it's one you'll be hearing a lot of in the next few months. Andy Leaning reveals all.



Photogenics in all its glory – multiple files and effects galore.

The original Amiga paint program, *Graphic Craft*, was primitive by any standards, and it wasn't long before better programs started to appear. So, in November 1985, just a couple of months after the Amiga was launched, Electronics Arts released a program written by Dan Silva - *DPaint 1*. Although this early version wouldn't compare to modern Amiga graphics packages it set the early standard and was undoubtedly responsible for attracting many thousands to the Amiga faith.

Since then *DPaint* has grown up, and other similar programs have been launched, and *DPaint* along with other programs have established the Amiga as one of the leading computers for 2D painting.

Dpaint 5 and release 2 of its main rival, *Brilliance*, include simply masses of features to help in the creation and editing of 2D pictures. These facilities include different media types (pencil, crayon etc), flexible brush handling, numerous paint modes, support for 24-bit (16million colour pictures) and plenty of different drawing tools.

But 2D picture creation isn't the only thing the Amiga does. Alongside these paint packages another new type of graphics package also sprung up – image processing applications. Unlike paint packages which allow you to paint and change pictures, image processing programs do nothing but change existing pictures, applying a range of different affects and processes to your images, ie merging two pictures together, resizing pictures and converting the file formats. On the Amiga the two best image processing packages are *ImageFX* and *Art Department Pro*.

Now a new package is under development which Almathera, its developers, claim is far more advanced than *DPaint* and the like as it includes many of the image processing capabilities of *AdPro* and *ImageFX* and borrows more than a few features from some of the best image editing programs available on the Mac, ie *Photoshop*. The new program is called *Photogenics* and I spent the best part of an afternoon at Almathera watching the programmers: Paul Nolan and Jolyon Ralph, putting it through its paces. Then, gleefully, I got to play with it for the better part of a week before giving this test version back.

Let's get the basics out of the way first, *Photogenics* will only work on Workbench 3 systems. This decision, although bound to upset many people, means that the programmers can take full advantage of the capabilities of Workbench 3 and aren't held back by the restrictions of previous Workbench incarnations. The program works internally on 24-bit data, but renders the viewing image down to whatever screen mode you have chosen and it supports HAM, ECS and HAM-8.

Photogenics makes maximum use of windows. All options are displayed in movable windows and each picture is displayed in its own window, with the window contents resizing as you resize it.

The more astute of you will have noticed the key words 'each picture' in the previous sentence, yes *Photogenics* can open multiple pictures at once, all in separate windows – making chopping and changing between them very easy. On a small TV or monitor you probably won't have enough screen real-estate for many more than two windows open at once but on large monitors this can be a real bonus.

A BIT OF BOTH

Earlier on I mentioned that *Photogenics* was a combination of paint program and image processing application. In its most basic form this means that you can paint as you would in *DPaint* but you can also apply numerous special functions to your pictures – like *ImageFX* or *AdPro*.

But it doesn't stop there – the program can do a lot more. Not only can you apply any of its image processing functions to the picture as a whole, but you can also paint with these operators and the effects are applied according to the type of brush being used. So, for example, you could paint with a

Some of the many image processing effects available in Photogenics: Normal, pixelise, negative, line art, emboss, solarise, ripples.









Notice the thumb nail display of the pictures loaded at the bottom. Moving the mouse over a picture here displays the actual size etc of the image

blur tool, or airbrush on a posterise (see picture bottom far right, page 92) or a tint effect.

Although I only had a brief time to experiment with these facilities it looks certain that they will provide artists with an ability to experiment and create visual effects simply not possible, or as fast, with any other Amiga applications.

Also of interest is *Photogenics'* Alpha channel which works in pretty much the same way as in other graphics applications: take one picture, mask out the area to be affected and then apply the effects to this area, a common effect is to mix the masked out area with another picture. Combine all the aforementioned features with comprehensive Alpha channel and picture composition and *Photogenics* is sure to be a hit in the artistic community.

CHANGES!

Another innovation, they keep on coming, is the program's way of making changes. As practically every Amiga owner will know, when painting you normally create your object, then when you want to change the effect you undo the operation and redo it. Almathera has thrown this concept out the window. Their view is that when painting you often want to try something out, frequently changing what you've just done. The same applies to image processing. It's rare that you know exactly what effect you want to apply and what settings that effect will have. As a result you frequently end up painting, undoing and painting again and again ad infinitum.

Photogenics takes the reverse approach. When you paint or do something it isn't set or permanent – to change it simply click on a different colour or type of operator and whatever you've just done changes correspondingly. It only becomes permanent when the 'FIX' button is clicked on.

You can experiment to your heart's content using this approach, and although it takes a little while to get used to it's actually a very natural way of working! I found this feature very useful when I was experimenting with the space station shown on this page. I wanted to alter the colours by shifting the Hue, but I didn't know by how much, so I experimented with various values, and only fixed them when I was happy – not having to undo each operation saved valuable time!

Almathera has also taken the view that if their program is to be taken seriously and used in professional environments it must support a wide variety of file formats, to this end *Photogenics* can load and save in most major graphics formats. This includes the obligatory TIFF, IFF, and JPEG plus Photoshop, PCX, and Giff to name just a few.

The program will also recognise foreign formats automatically when loading – no selecting the format first then loading.

HARDWARE

Joining this support for foreign file formats is support for scanning and digitising hardware, Almathera intend *Photogenics* to support as many different hardware devices as possible. Photogenics already allows grabs from the Vidi digitizer, and there are further plans to incorporate drivers for other scanners and digitizers.

Also, as the program works on pure 24-bit data it is ideal for working with 24-bit cards (OpalVision, Picasso etc). And in this respect, Almathera are aiming to make their application support as many 24-bit graphics boards as possible.

In all, *Photogenics* is shaping up to be a mighty powerful program, and I certainly look forward to reviewing the final program when it's released later in the year. It's certain to ruffle a few feathers as just the few features I had time to play with here show! The screen shots above shows the wealth of image processing operators in the version I looked at. This list will probably grow and change in the final release version, but it's a good indicator of the power that Photogenics will have.

Photogenics will be available, for around £60, from Almathera who can be contacted on 0181-687 0040. A full review is on its way.

Modes

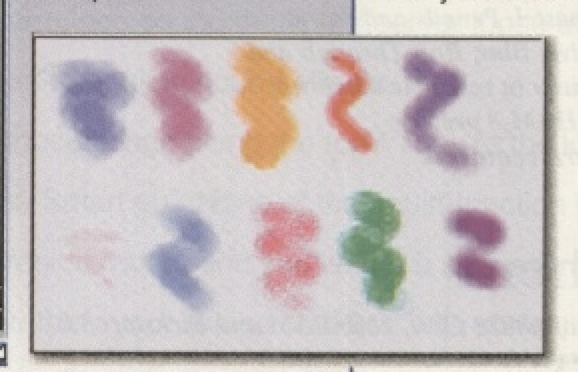
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RubOr
RubRemBack
RubThru
RubTint
RubXor
Sharpen
ShiftHue
ShiftRGB
SlightTint
Solarize
Texturise
Tile
Tint

PAINT TOOLS

Fancy finger painting, or perhaps the odd doodle? No problem, *Photogenics* will cater for your tastes (no matter how strange they may be).

The final list hadn't been set, but our version supported AirBrushes, Biro, ChalkPastel, Cloth, Crayon, DryBrush, FeltTipPen, Finger, MarkerPen, Neon, PaintBrush, Pencil, Sponge and WaterColour.

The screen below shows many of the effects possible with these pens. The pens used here are, from left to right, top to bottom, Watercolour, Finger, Cloth, Neon, Airbrush, Pencil, Marker Pen, ChalkPastel, Sponge, and FeltTipPen.



Pixelise: you can use the pixelise effect to break up the image into squares.



Negative: the negative effect reproduces a similar effect to negative film.

The emboss effect shown here produces the effect of a raised 3D image.



The line art effect takes lines and places them in position to give a line drawing effect.

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And what are those things along the top? They're the knobs and switches you use to edit the sounds. Smart eh? None of that multi-function button rubbish here – get hold of a knob, crank it round, and you've got a new sound. If you're into experimental music, and you think your Amiga could do with some real help the BassStation is a dream come true. **Check out our full review on page 104 of this magazine.**

CU AMIGA

So how can you win one of these? Write the answers to the following three questions on the back of a postcard and send it to: Novation Station, CU AMIGA, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU!

1. Which one of the following is not an international techno DJ?
a) Sven Vath
b) Moby
c) David 'Diddy' Hamilton

2. How many oscillators does the BassStation have?

3. Is the Novastation BassStation MIDI compatible?

RULES, ALWAYS, RULES

1. No employees of EMAP or Marcam may enter.
2. The editor's decision is final.
3. Closing date for entries is 19/12/94.



3D SPECTACULAR

Looking for a 3D modelling and rendering package? Confused by the different programs? Look no further, Nik Lines brings you the ultimate round up of the top three 3D programs on the Amiga.

Cast your mind back to late 1986. In computer shops around the country, an incredible plague was appearing in any available window space. The plague was known as the Juggler demo and is quite possibly the only disease to be contracted visually. Once Juggler had been seen, an irresistible urge to buy an Amiga followed. For those who didn't contract the Amiga virus from Juggler, let me explain: one of the first animated demos on the Amiga was of a robot juggling three metal balls and I still remember closely scrutinising the animation and eagerly pronouncing that "You can see reflections of the other balls on the balls".

This was new. This was animation. This was raytracing. This was on the Amiga. Eric Graham, author of the masterpiece, beavered away to produce *Sculpt 3D*, one of the first commercial ray tracers for the Amiga. At the time, this caused a storm: $99.95 bought you a software package capable of modelling complex objects and rendering them in all their glory using phong shading, different colours and some limited texture effects. This rendered image could be saved as an IFF or even to 24-bit hardware frame buffers. Remember this was 1987 now, and 24 bit was still very high end. The Amiga crowbarred its way into the 3D market ...

Soon, the raytracing bandwagon was well and truly rolling. *The Silver* appeared from Impulse offering power along with a new definition of the words "user unfriendly". Then *Sculpt* came along and added the dimension of time and animation. *Turbo Silver appeared*, offering more power yet no real interface improvement. When Newtek, a small company at this stage, was primarily making video digitisers Activa offered *Real 3D* which gained many followers with its unique hierarchical system. *Turbo Silver* grew into *Imagine*, offering yet more flexibility and a new interface. Many more packages became available, all with strengths and weaknesses. *Imagine 2* arrived and gained many followers because of its flexibility. Then Newtek got bigger and created a video revolution with their Toaster editing system, which came free with a rendering package called *Lightwave 3D*.

Fast forward to 1993. Activa announces *Real 3D2* with an incredible list of features such as skeletons, b-splines, soft shadows, depth of field and much more. *Imagine 2* program disks can be had for a pittance and raytracing is undergoing an explosion on the Amiga. *Imagine 3* is announced claiming to do everything you could ever require from a ray tracer. The Toaster is heavily used in TV, with names such as *Babylon 5* and *SeaQuest DSV* under its belt. *Lightrave*, an intriguing system allowing *Lightwave* to be run on PAL systems without the Toaster, is released yet it is prohibitively expensive and technically illegal. Newtek are not happy with this situation and announce that *Lightwave* will be available legally for PAL systems. Which, by a fairly direct route, brings us up to the present. The Amiga is still ruling the 3D roost. *Real 3D* is at revision 2.49, *Imagine 3* has arrived (only just) and *Lightwave 3D 3.5* is still recovering from jet lag.

As each of these three packages have a price tag which will stretch mere mortals' wallets you'll want to know where you stand when you're buying one – or at least dreaming of it. Are you sitting comfortably? Then I'll begin.

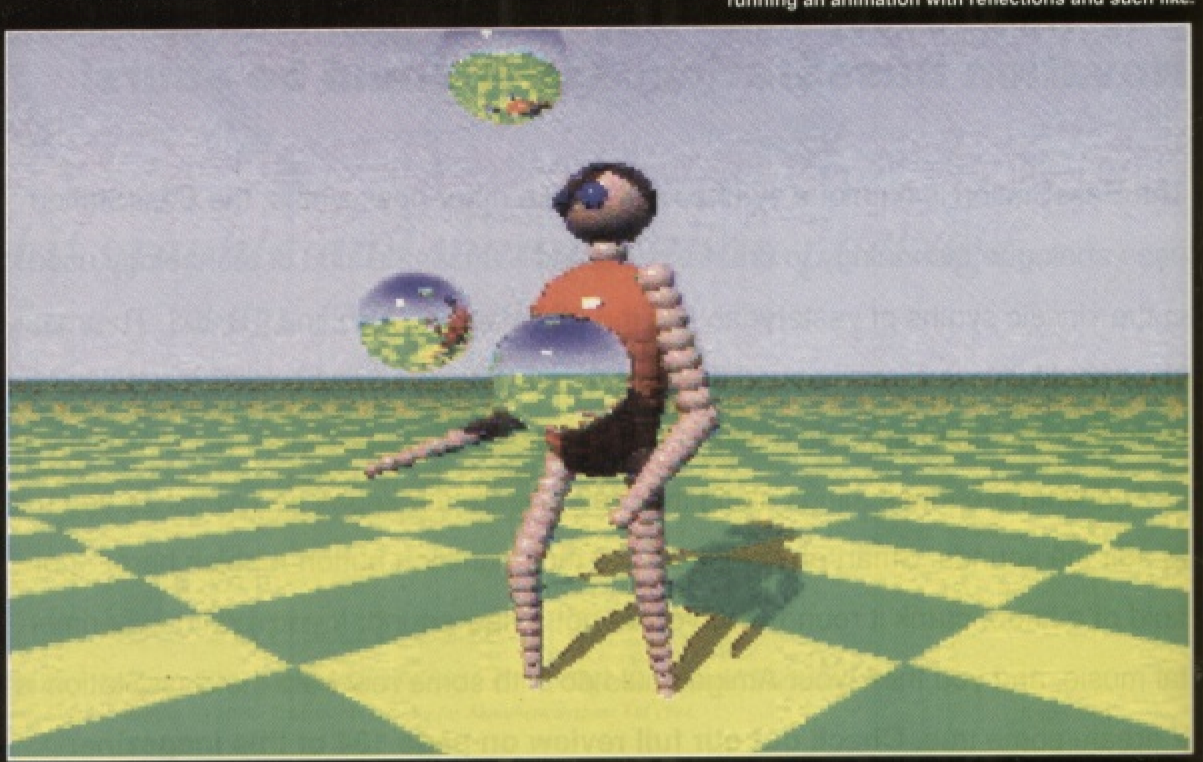
BUST THAT JARGON

POLYGONS - Two dimensional structures with any number of sides. These are linked together in three dimensions to make objects.

SPLINES - Mathematical models capable of simulating almost any smooth curve.

B-SPLINES - Splines in three dimensions, allowing for incredibly smooth, non-faceted surfaces.

The original bouncing ball demo – the 3D graphic that started it all off. This was the first time a home computer had been seen running an animation with reflections and such like.



A QUESTION OF SPEED

By now, most people have heard of a device called the Raptor which offers incredible rendering power for around £15000 plus VAT. With this little beauty, Lightwave renders can be achieved at around 40 times the speed of that of a 4000/40: quite nippy really.

For Real power though, RealSoft can provide Andre (Automated Network Distributed Rendering Engine). With this, you can render on as many machines as you have on a network including more Amigas, Pentium PCs, Dec Alpha workstations (nippy) and Silicon Graphics stations.

Contrary to popular belief, Lightwave hasn't got the monopoly on snappy rendering: check with Activa UK for more information as they've got two Dec Alpha workstations linked up at the moment.

IMAGINE 3

After a long wait and the release of *Imagine 2.9* to whet registered users' appetites, *Imagine 3* has arrived. The box is excitingly plastered with suitably cool renderings and the standard blurb telling you this is all you'll ever want as a raytracer. *Imagine*'s way of working has been to provide a different editor for different elements in the creation of your masterpiece. Consequently, six editors present themselves upon loading and each must be mastered to get the best from this system. Objects can be quickly constructed in the forms editor. The detail editor can add to these or create further objects from primitives, points and faces. Splines can be edited in the spline editor and fonts can be loaded here to be turned into objects. Movement is defined in the Cycles editor. The scene editor lays out part of your animations and the action editor fine tunes this.

Imagine also provides a bones system with kinematics. Complex skins can be tacked over simple bones and can then be made to move when the bone moves. This allows for natural-looking movements which work well, but all is not what it should be: the manual explanation of how Imagine's bones work is bad. Animation is achieved either with the cycles editor, action editor and scene editor. Practically everyone I have spoken to regarding *Imagine* thinks that the addition of states (for animation) is the best feature, making animation much easier and I agree.

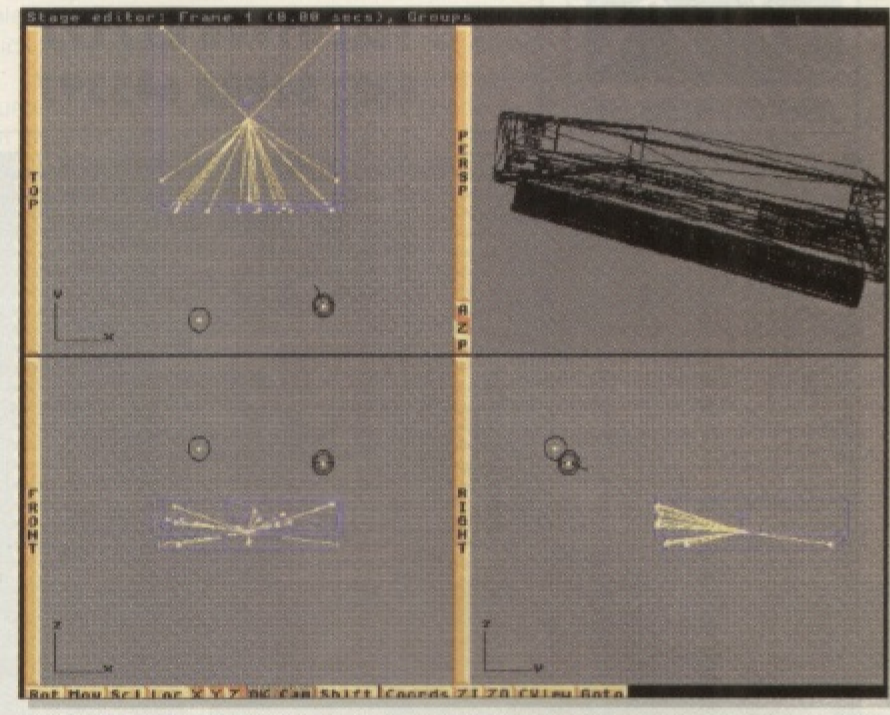
Imagine provides a wealth of procedural textures; more than *Lightwave*. These are superb, if somewhat memory consuming. There's no limit on the amount of texture maps you can apply to an object, either. Textures are worth the upgrade charge alone to registered users of version 2.

Another nice thing with *Imagine* is the Boolean operations. However, these can cause 'strange' error messages and the only help the manual provides is: "Try moving one of the objects". Global and local effects have also been added such as lens flare, depth of field and more. These are all set up in the action editor's window and are well featured if a bit complex to use. All is not rosy with *Imagine* though. The two major things determining the usefulness of a program are, in my opinion, the interface and the manual. *Imagine*'s user interface isn't bad, but needs a complete rethink. I was most at home with *Imagine 2*s interface and not much has changed since that but after using the other two packages, *Imagine* has the silliest interface: why take six editors to do the work of one? The infuriating refreshes, which cannot be interrupted, drive you up the wall: press the cursor key twice in rapid succession and it redraws your wireframes twice. You've got to wait for the first update to finish, then the second one.

The manual is not bad, proving you can switch your brain off to some of the grammatical errors, and typos (nobody's perfect). It's a major step forward from the *Imagine 2* manual though.

It's worth mentioning that *Imagine* offers the ability to save and load AutoCad DXF files, which are the closest thing 3D has got to a standard format. However, this version seems buggy when loading and saving. *Imagine* crashes with alarming regularity on a 10Mb machine – push it to anywhere near full memory usage and stand well back – it'll take the whole machine out, not just it's own task.

Even when there were no problems with lack of memory, Quick Render locked my machine (and others I tested this on) completely for around 30 seconds.



The familiar four views of a 3D rendering program – this time in *Imagine* and its the stage editor.

LIGHTWAVE

Lightwave has two sections to it: Layout and Modeler. Objects are built in Modeler and are then coloured, textured, surfaced, positioned and animated in Layout. Modeler appeared fiddly but then grew on me. The tools it provides are simple yet effective and are all in one place (unlike *Imagine*). Freeform modelling is a bit tricky, but the Magnet tools (which displaces points in a defined box depending on how close they are to the centre of the box) amongst others make this possible. Subdivide, used to create more polygons and hence a smoother object, has a very useful option of metaform. This tries to smooth objects: start with a box and perform metaform subdivide a few times to get a sphere!

One problem that should be mentioned is that the boolean functions are not quite perfect, they don't produce the expected results all the time. Modeler provides a tri-view of your object and an either static or moving preview of your object. This preview can be grabbed and rotated with the mouse and is again a very good feature. Polygons that are created in Modeler are given a surface name – to Modeler this is nothing more than the name. Ten layers (or worktops) are provided. These can be either in the foreground (active), in the background (inactive) or simply off.

Another point worth mentioning is that a grid snap is automatically on. I like the grid as it automatically resizes when the zoom changes, but it can be disabled if needs be.

Moving into layout, things get really interest- »

The *LightWave* object editor – simple but flexible.



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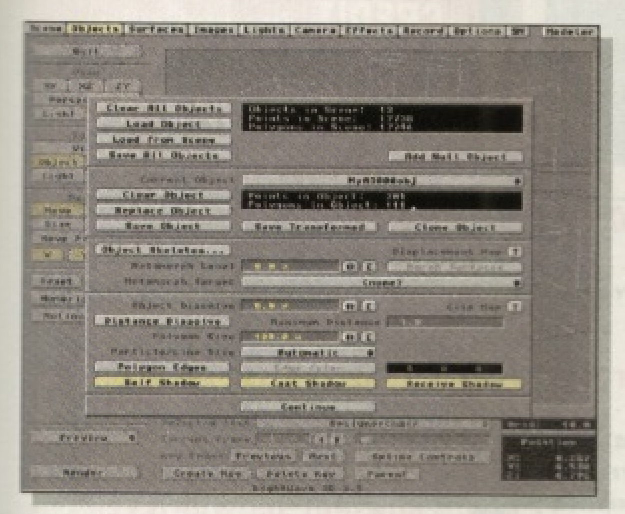
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From here you can load individual objects into *LightWave*.

ing. Animation is simply achieved with keyframing but this leads to very quick development of complex scenes.

Lights are either point sources or spot sources and their intensity throughout an animation can be controlled using an envelope.

Envelopes are a graphical representation of an attribute of a particular thing and exist for most things, such as light intensity, lens flare effect, zoom factor, fog controls and more.

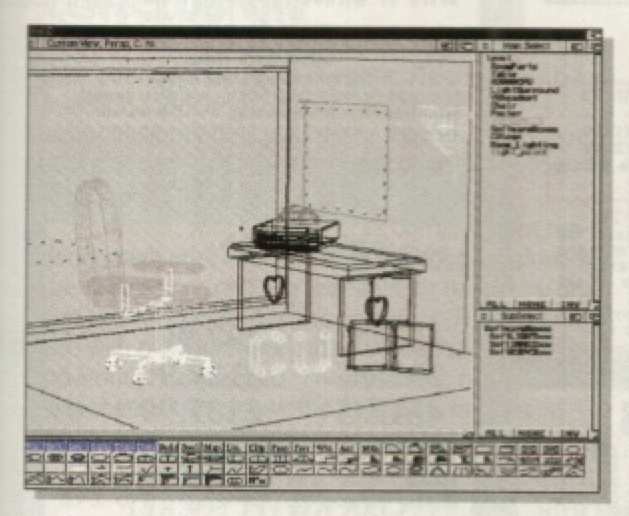
Lightwave is now famous for supporting lens flares and the effect is simple to produce: the lights menu has a toggle switch to turn a light into one. Lens flares are nice, but overused in my humble opinion (but it didn't stop me from using them – oops!)

Textures cannot be mixed: you are limited to one at a time. However, every attribute (specularity, colour and all) can have a map controlling it. A good feature is the displacement map (just like *Imagine*'s strangely named AppliquÈ map) which moves polygons according to the grey value of the pixels closest to the polygon on the map. Another nice one is the diffusion map, which changes the intensity of the objects colour but not the base colour.

For example, you can create a pink object and use a green marble map as a diffusion map to get pink marble – excellent.

Motion blur and depth of field (both controllable with envelopes) are available along with field rendering.

Layout will also import a wide variety of different formats; many more than the other two.





REAL 3D

Real 3D approaches the 3D world from a totally different perspective. True CSG is employed along with b-spline freeform modelling. What this equates to is Boolean operations that work and smooth surfaces without any faceting. The package still offers polygon capabilities, but not in the same way as any other package I have used.

There are many different ways of making and manipulating polygons in *Real*, and it's beyond the scope of the review to go into them here. It's slightly immaterial as *Real*'s true power lies in b-splines. Imagine any surface and with time, patience, skill and *Real* you can create it.

For freeform modelling, no other package is quite as powerful.The way objects are linked together in *Real* is unique, too. Forget grouping or parenting, a true hierarchical system lies at the heart of *Real*. Objects can be put into levels in much the same way as files can be put into directories. Anything above the current level in the hierarchy is a parent, so actions taken on the parent affect the children.

Levels play a vital part every part of *Real*, including boolean operations and animation features. There is no limit on the amount of texture maps placed on an object. These maps can be parallel to a user defined plane, spherical, cylindrical, non-directional, circular or can be made to follow any b-spline surface. Different 'handlers' for different aspects of the texture can be controlled using mathematical formulae, *Real*'s FORTH-like RPL language and more.



Animation in *Real* is also completely different too. Think of a way of moving an object and *Real* will probably have it. Briefly, *Real* allows 'methods' to be defined, and there are currently 26 on its list. Of course, things can follow a path (and be made to rotate to follow the path too), but so much more can be done. 'Sweep' will gain many friends as it allows a pivot point to be defined for an object (or objects) and then the motion of the other end of the object to be defined. To model a leg walking is simple with this : the hip is the pivot point, and the knee moves in an ellipsoid path.

The hierarchical level system provides extra assistance: for example, in the leg model, create a level inside the hip level with the shin moving (pivoting at the knee and sweeping at the foot) and you're there.

Another feature of it worth mentioning is *Real*'s true particle system with collision detection. Collisions are still only around 80% accurate but at least it offers the facility which the others don't. *Real*, like the other two, supports bones. The joints of the skeleton allow the friction to be changed, controlling how accurately the object follows the bone at the joint. Bones are a very well implemented part of *Real* and are refreshingly simple and powerful. Rendering controls are all there too. If b-spline objects are taking too long to render, the option exists to convert them into as many polygons as you want for rendering. Renders of any size can be put out to a file, window or directly to 24-bit boards. Depth of field is available, as is antialiasing (to different levels) and motion blur. It's worth mentioning that *Real*'s soft shadows (or penumbra) are true shadows and are correctly formed, unlike *LightWave*.

Finally, *Real*'s user interface is completely configurable. It can be made to run on any available screenmode with whatever configuration of windows you require. This, contrary to what some people think, is not a bad thing.

Your workplace can be exactly how you want it: triview or single view, single or multiple select windows (for picking objects out of levels), as many tools as you want on screen and much more. Along with being able to make objects wireframe invisible, you can make *Real* a very nice place to work.

»

HOW DID THEY DO THEN?

	1st	2nd	3rd
Productivity	Lightwave	Real3D 2	Imagine
Learnability	Lightwave	Imagine	Real3D 2
Output Quality	Real3D 2	Lightwave	Imagine
Features	Real3D 2	Imagine	Lightwave

Overall
The top slot for 3D rendering is a tie between *LightWave* and *Real3D*. *LightWave* thanks to its simplicity, *Real 3D* because of its sophistication and output quality. *Imagine* comes in a poor last because its interface and manual are not as good as they could be.

CONCLUSION

All three are excellent packages. All three have their strengths and weaknesses. *Real* is superb for freeform modelling, complex animation and its sheer flexibility. *Imagine* has a wealth of excellent procedural textures. And *Lightwave* is incredibly easy to pick up and use.

However, with something as complex as a rendering package, the manual is essential. *Lightwave* has a good one, but the manuals for both *Real* and *Imagine* fall far short of expectations. The big problem with programs like these is that they are inherently complicated. Their features need clear explanation hence why the manual is important.

BUST THAT JARGON

PHONG SHADING - A method of making polygons look rounded. The shading of the polygon depends upon surrounding polygons' orientation.

CSG (Constructive Solid Geometry) – Instead of polygons, structures are made from solid structures. This allows true Boolean operations without having to have a mass of polygons.

PARTICLE SYSTEM - Each object is treated as a particle and can be given a velocity, acceleration and other attributes. Set the system going and watch the collisions happen as they would do in real life (in theory, at least!).

MOTION BLUR - To compensate for an animation with not many frames per second, motion blur literally blurs the individual frames giving the effect of a smoother animation.

LENS FLARE - When a camera lens looks at a light source, artefacts sometimes invade the picture such as reflections from internal lenses and more. It's something people have been trying to avoid for years ...

DEPTH OF FIELD - Next time a photograph you take is out of focus, tell people it's a depth of field effect and tell them off for being so stupid. Depth of field makes things in the distance blurred and out of sharp focus for more realistic images.

BOOLEAN OPERATIONS - A system of joining two or more objects together. Using these operations, windows can be cut in things, apple cores created and much more. *Real*'s boolean operations are superb, *Lightwave's* are satisfactory. *Imagine*'s almost work.

However, *Real* compensates for its manual with so many features. *Real 3D* is: "Perhaps the most feature packed and open ended 3D software I've ever seen or used" says David Ingebretsen of Binary Illusions (a US company who produce 3D Anims for broadcast and courtroom demos and use all three packages and the Video Toaster).

Real's power is awesome: consequently harnessing this power may be seen as being difficult. It's a completely new way of thinking for a 3D package too. Fortunately, technical support in the UK is excellent. Andy from Activa UK knows *Real* inside out and is on the end of a phone whenever you need him. This is worth bucketloads. He'll quite happily spend time to make sure you get your money's worth out of this. One thing is missing though, and that's the now overly used cliché of lens flares. In real life, people carefully set scenes up so as to minimise the fault (which is what lens flares are) but every 3D animator seems to use them to death. Still, they are a necessary evil and it's the only thing that *Real* is missing.

Imagine should look carefully at this. Its lens flare is fully featured if unnecessarily complex, as is the Depth of Field function. The six editor system (five of which I was used to from *Imagine 2*) seems unnecessary after using only one in *Real* and two in *Lightwave*. I'm disappointed with *Imagine 3* – it should have been so much more. I've heard reports from Stateside users saying that 3.1 fixes much of this, but I haven't seen it so cannot comment.

Of the interfaces, *Imagine* also irked me the most. Non-interruptible refreshes are mind numbingly bad and make for slow going, even on a 50MHz 030/882 machine.

Lightwave is the least powerful of all three with the weakest-featured modeller. The idea of a bone not being linked to an object but having a radius of influence needs a complete re-think. However, with these limited bones it is possible to create nice effects if you are careful not to let things overlap.

In the end though, *Lightwave* is, possibly, the most productive of the three – it takes seconds to set out a convincing scene using the keyframer. The interface is very well designed: someone thought about it a lot to the extent that when you press the 'Help' key you get a list of keyboard shortcuts that apply to what you are doing at the moment. Modeler may be a bit strange to get used to, but once you are it's pretty good to use and will do most things. *Lightwave*'s manual is a good idea. Page one is part one of the tutorial. The tutorials are a good idea too as they lead you gently in. There is also a very well-written reference section.

Perhaps *Lightwave* mightn't have as many features as the others but it comes out on top because of its sheer productivity for easy animations. Its quality of renders is also better than *Imagine*. I'm not alone in the view that it's the best phong shader on the Amiga. The features that it does have allow for excellent effects in animations or with stills. *Real* is up there too, as I reckon it can be just as productive as *Lightwave* when you're fully used to it. Both need slight improvements and I've no doubt they will get them.

Finally, I'll re-iterate that *Imagine* could and should have been so much more. As well as better manuals, third-party support for *Lightwave* and *Real* also seems to be better, with *Essence* being released for both and a plethora of add-ons for *Lightwave* such as *WaveMaker* and *Sparks*. But they are another feature ... CU

SPEED TESTS

To generate the test image shown each program took:

IMAGINE	1 hour 46 mins
LIGHTWAVE	2 hours 52 mins
REAL 3D	3 hours 2 mins

REAL took longer due to the use of splines to improve quality. ***IMAGINE*** was the fastest at rendering but took longer to set up.

Packages were asked to produce an 800x600 24-bit image with anti-aliasing, shadows etc. Programs were running on an A3000 with a 50 MHz 030/882 with 10Mb RAM.

AVAILABILITY

LIGHTWAVE
From: Premier Vision 0171 721 7049
Price: £499.99

REAL 3D v2
From: Activa UK 0181 402 5770 £349 +vat.
Price: £349 +vat

IMAGINE
From: First Computer Centre 0113 234 0272
Price: £349.99

Thanks to White Knight Technologies (01920 822321) and Silica (0181 309 1111) for supplying accelerators used.

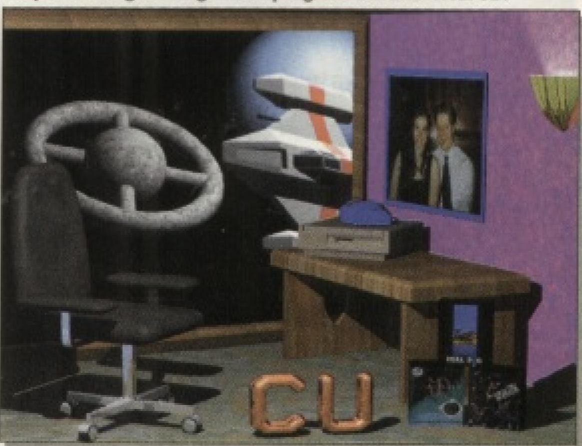
The *LightWave* version of the test image, in all its glory.



Next up is the *Imagine* version.



No prizes for guessing which program did this: *Real 3D*.



SUPER 9402 GENLOCK

Genlock up your daughters, it's Tony Horgan!

In just a few years, the concept of desktop video has elevated itself from the bedroom of the hobbyist, to the studios of Steven Spielberg. Not bad, especially when you consider it was the Amiga that got the ball rolling. The latest addition to the world of Amiga DTV is Marcam's Rendale Super 9402 Genlock.

The first thing I should mention is that the Super 9402 is built for use with S-Video systems. If your video equipment is not S-Video compatible, then you'd be better off taking a look at the composite video compatible Rendale 8802 FMC genlock, which is also available from Marcam. However, to ensure maximum compatibility, Marcam are currently developing an add-on which will give the 9402 composite video capabilities.

At the rear of the tough metal casing you'll find two S-Video mini din sockets. One is an input for your video source, while the other is an output for the combined video image and Amiga graphics. Your Amiga connects to the genlock through a 23-pin D plug. The Amiga's output can be monitored on a second screen, by taking a feed from the 23-pin D socket on the rear panel of the genlock. An external power supply hooks up to the remaining socket. Round to the front panel, and we're faced with five red mode selector buttons, and a rotary fader.

MODES OF BUTTONS

The first button selects external video mode. This shows just the picture that's coming through the S-Video input, without any Amiga graphics.

Next is foreground mode. In this mode, the Amiga graphics and the incoming video signal are shown together. The Amiga graphics appear in front of the video, which shows through any parts of the Amiga screen that was drawn in colour register zero (the background colour). This is the mode you would normally use when overlaying graphics or titles onto a video picture. Amiga only mode obviously displays just the Amiga graphics.

Finally there are two 'keyhole' modes. These allow you to combine Amiga graphics and video in situations where colour register zero is not that part that you want to be transparent. Instead, any part of the Amiga graphics which the genlock recognises as black, become transparent.

One of the most useful features of the 9402 is the fader knob. This is used to control the strength of the Amiga graphics in relation to the incoming video image. For example, you could very easily create the effect of someone being beamed down onto a planet, by digitising them, and then rocking the fader back and forth, gradually bringing in the character, while the video input shows the background scene of the planet. Alternatively, you can cross-fade from Amiga to video, or create a fade to black effect.

CONCLUSION

The lack of composite video input and output as standard might seem strange, but then the 9402 has been designed as an S-Video genlock, for S-Video set-ups. Composite video degrades picture quality too obviously for most serious work anyway. It's good to see a strong case on the genlock instead of brittle plastic, even if the buttons are a little wobbly. Picture quality is fine, and fader opens up plenty of opportunity for professional-looking wipes and modest special effects, and that's fine by me. CU



The fader knob is perhaps one of the genlock's most useful features. This is used to control the strength of the Amiga graphics in relation to the incoming video image.



A potential blockbuster – "Help! My Mum's an Alien!" The special effects were prepared on the Amiga, then overlaid onto camcorder video footage, and video clips from space documentaries.

WHAT IS A GENLOCK?

A genlock is a piece of hardware that combines computer graphics with a video signal. It does this in a special way. Instead of merely fading the two pictures together, a genlock overlays the 'foreground' part of the computer image over the video picture. The video image shows through the 'background' parts of the computer graphics. The background parts are usually those that use colour register zero (the first colour in the palette).

Genlocks are used in the production of many TV programs, to overlay subtitles, and to add graphics and logos (such as the little inset pictures used in news broadcasts).

Genlocks should not be confused with chromakeys. A chromakey strips out part of a video signal (usually the blue part) and replaces it with another video image, which can be computer graphics or any other video source. This is the technique used to place weather forecasters in front of computer-generated maps.

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EASE OF USE 80%
Nothing to it really, just a few buttons and a knob.

VALUE FOR MONEY 73%
Certainly not the cheapest genlock available, but you get quality for your money.

EFFECTIVENESS 80%
Does the job, and does it well.

FLEXIBILITY 78%
Limited by its S-Video input and output, but has features to extend its possibilities.

INNOVATION 79%
It's not going to set the world alight, but it's a good sound unit all the same.

> *Well built quality genlock for S-Video set-ups.*

OVERALL 80%

CU AMIGA TOP RATED

BASS STATION

As the rest of the world goes digital, Novation go back to analogue bass-ics. Tony Horgan tweaks the knobs of their new bass synthesiser.



The synth that everyone's been crying out for.

Do you ever get a craving to make some really mad sounds? I mean the kind of completely insane howling, screeching, sliding, booming, buzzing, squirming, earth-shaking noises that start at the tips of your toes, creep up your inside leg, scurry up your spine, and then wring out your brain like a wet sponge. Oh, maybe it's just me then! If you do, get one of these BassStations on your Christmas list pronto!

Unlike most synths made in the last decade, the BassStation uses analogue circuitry, rather than digital. Musicians have been singing the praises of analogue synths for years now, especially Roland's legendary TB 303, which now sells for anything up to £450 on the second hand market. Novation has recognised the need for a brand new, affordable, MIDI compatible analogue bass synth. The BassStation is their solution.

The BassStation is almost exactly the same size as an A1200. There's a two octave keyboard (which can be transposed up or down to emulate 8 octaves), a pitch bender and a modulation wheel. Along the top of the keyboard is a row of 19 knobs and 13 switches. There's no LCD editing screen. All the editing is carried out directly from the knobs and switches. It comes with MIDI In and Out connections, which allow you to sequence it and control the filters from a computer or hardware sequencer. The BassStation is monophonic; it can only play one note at a time, and outputs a mono signal (as opposed to stereo). There are eight patch (instrument) memories. It runs from 6 AA batteries, or a 9 volt mains adaptor, neither of which are supplied as standard.

TB 303 EMULATION

The BassStation does a very good job of emulating the most popular TB 303 sounds, although it won't quite do them all. Certain 303 sounds can be recreated exactly, while you'll have to settle for close approximations of other noises. One of the TB 303's trademark effects is the sliding between notes. This is easily mimicked on the BassStation with the use of the portamento and autoglide controls. There's even a chapter in the manual that tells you how to set the controls for the best 303 imitations.

ORIGINAL SOUNDS

Before we get carried away with the 303 issue, I should mention that the BassStation is a very powerful synth in its own right.

The combination of analogue circuits and instant access to the control knobs makes it a treat to play with. Like all good analogue synths, the BassStation has a resonant filter, which has two main controls: frequency and resonance. You can think of the resonance part as a kind of "exciter", that raises the amount of activity around the cut-off point, which is set with the frequency control. The frequency control takes out all frequencies above the cut-off point. By tweaking just these two controls alone, you can create all of those lovely sweeping techno sounds.

It doesn't stop there either, as the rest of the controls throw up hundreds of other possibilities for beefy basses and leads. The two oscillators can be subtlety de-tuned from each other to fatten up the sound. They can also be transposed up to 12 semitones apart, so you can create harmonies, or double up a sound so that it plays the same note on two octaves.

If you like to experiment with weird noises, you'll love this. All the controls are there in front of you, so you can't help twiddling the knobs. Extreme settings lead to some extreme sounds that you'd never get from a digital workstation synth. It kicks out some wild frequencies, from sub-sub-bass, right up to strangled squealing sirens. Whenever you want a new sound, all you do is start messing about with the controls. This is sheer luxury for anyone frustrated by the convoluted editing systems of digital synths.

CONCLUSION

I'm convinced. Novation have had the balls to go out on a limb, and make the synth that everyone's been crying out for. It's got knobs, it's got the punch that only analogue can deliver, it's got the sounds, it's fully MIDI compatible, and it's got the reliability of a new product, not the bruises of a discontinued box that's seen ten year's hard labour. If I could change one thing about the BassStation, it would be the casing, which is a bit on the flimsy side. A bit of polyphony would also have been nice. Apart from that, I've got no complaints at all. The BassStation is destined to become a classic that'll add to your music potential. CU

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EASE OF USE 94%
Immediately-tweakable from the knobs and switches, and a nice two-octave keyboard.

VALUE FOR MONEY 80%
Might seem expensive for a monphonic sound source, but it's cheaper than a secondhand TB 303.

EFFECTIVENESS 91%
Deliciously thick and squidgy sounds, perfectly suited to dance and ambulance music.

FLEXIBILITY 90%
Can be played live or sequenced, accepts filter changes via MIDI, and can also be used as a polyphonic master keyboard.

INNOVATION 93%
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"A stroke of genius."

OVERALL 94%

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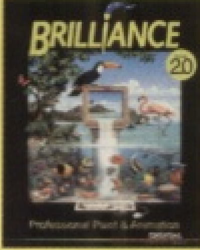
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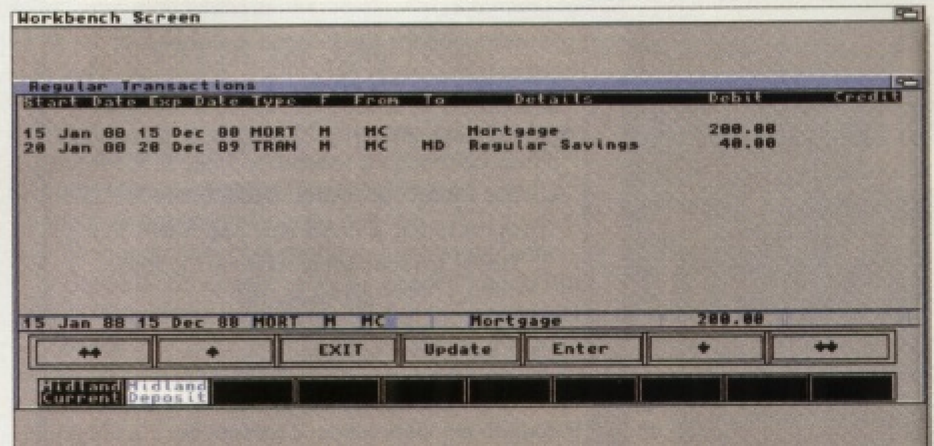
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BUDGET BARGAINS

Digita is best known for WordWorth, one of the most popular word processing programs on the Amiga, but it also supplies a range of other business products. Andy Leaning checks out a home office compilation.



Above: the *Home Accounts* package is basic but effective. You can use it to work out your outgoings for each month and a result decide how much you want to save.

Digita, best known for their hugely popular word processor *WordWorth*, have taken several of their early programs and bundled them out as a single pack under a home-office guide. The guide is made up of four programs: a calendar (*Day by Day*), address label program (*Mail Shot*) accounts package (*Home Accounts*) and spreadsheet (*DG Calc*). They may not provide you everything that you need to set up your own home office, ie there isn't a coffee machine thrown in, but they do supply a good few tools to get you started.

Day by Day is an electronic calendar with planning and alarm facilities. Amongst its many features are the ability to store up to 1,000 messages and appointments, the capability to warn you of impending events, the ability to break down your time to events across days, weeks and months, searching facilities and intelligent grouping of event types.

Mail Shot is a mailing list organiser and maintenance program, allowing you to create and keep a list of contacts and addresses from which you can output labels. It provides a reasonable range of functions for maintaining the database of addresses and producing labels such as: automatic detection of duplicated addresses, consecutive label numbering, sorting on individuals lines and surnames, and reasonably powerful search capabilities with Boolean operators (allowing you to search for a surname *and* an address for example). Although the pack does not contain a database, and most modern databases could do just as good a job, it's still an effective program and does its job pretty well.

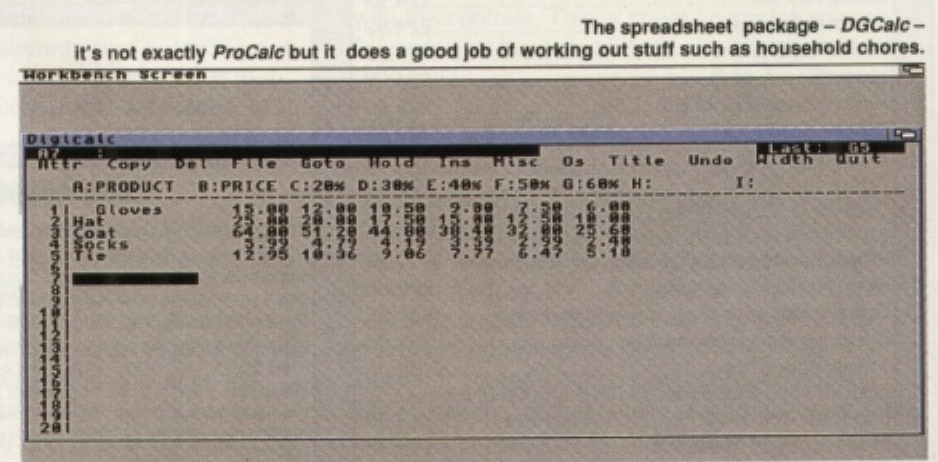
CALLED TO ACCOUNT!

The *Home Accounts* program is without doubt the most featured-packed of all the programs in the pack. Calling it an accounts package is really a bit misleading as it won't do many things an accountant would find useful, what it really is is a house hold budget manager. With it you can keep track of your expenditure, watching your bank, credit card, and building society accounts, allowing you to keep a home version of the statement the bank will normally charge you for. It will also allow you to spot the probability of you going overdrawn early, or incurring bank charges in advance and warn you. It supports standing orders, produces pie and bar charts for various reports and sorts transactions into groups to allow you to watch your spending – ie your other half scoffing too many cream cakes?

The last program here is a spreadsheet called *DGCalc*. This is probably the second biggest program in the group, following on from *Home Accounts*, and offers a very simple spreadsheet. If you've used *ProCalc* from our November coverdisk last month you're be in for a shock with this, but as a introduction to the world of spreadsheets its OK. It contains 15 functions: ABS, AVERAGE, COSINE, COUNT, EXPONENTIAL, LOGARITHM, MAXIMUM, MINIMUM, ROUND, SINE, SQUARE ROOT, SUM, TANGENT and TRUNCATE. These can be applied to a spreadsheet with a maximum size of 512 rows by 52 cells, with formatting possible on individual cells and the ability to insert and delete rows as needed.

As a spreadsheet it's fair, but just a bit limited by modern standards, take this into account however and you won't be disappointed.

The spreadsheet package – *DGCalc* – it's not exactly *ProCalc* but it does a good job of working out stuff such as household chores.



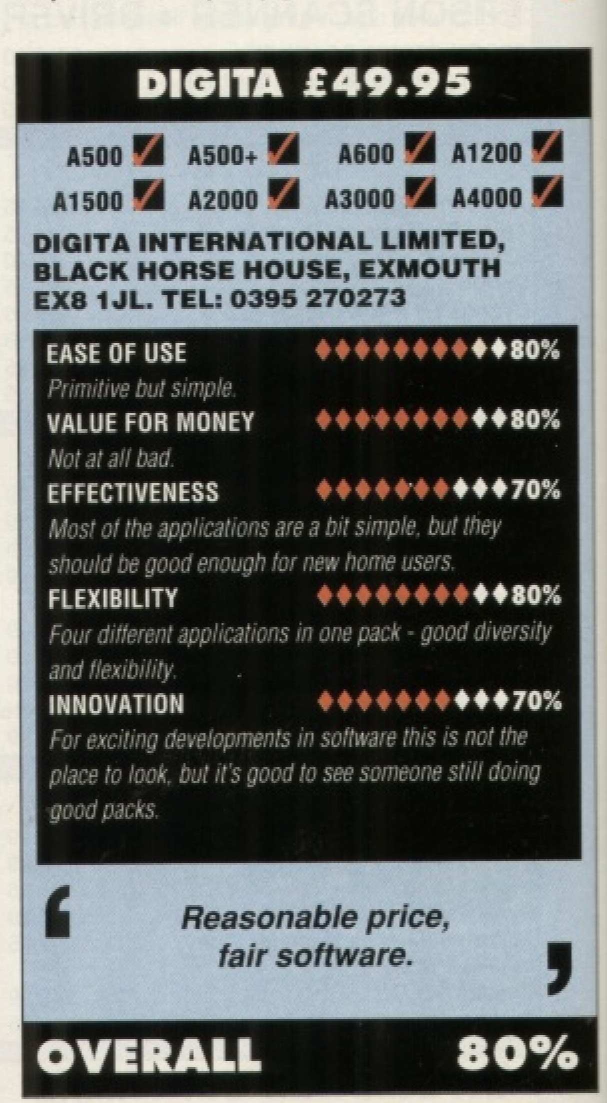
ANY LIMITATIONS?

All the programs in this pack are reasonable and do a fair job, where they all fall down however, and this should be offset against their low price, is their user friendliness and design.

They're all fairly old now, and none will win any prizes for elegant user interfaces or intuitive design. Forget tool bars, icons, and the other 'gimmicks' of modern Workbench 3 programs, these applications all work on a basis of giving you a text display and asking you to either select the option required with the mouse or press a key on the keyboard. In some ways this simple design is refreshing from the icon laden *Final Writers* and *Wordworths* of the world, allowing you to get on with the job in hand at the expense of pretty user interfaces, but they aren't pleasing to look at!

They also lack the power of big applications, the spreadsheet in particular is woefully lacking compared to *ProCalc* (on our November cover disk) or *TurboCalc* (recently launched by Power Computing – tel: 0234 273000) however it will do everything many home users need.

Make no mistake, if you spent more money you could get a considerably more power for your money. However for a home user looking for a set of basic programs with which to organise their life and put their Amiga to serious use this pack is respectable and pretty good value for money. CU



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EASE OF USE 80%
Primitive but simple.

VALUE FOR MONEY 80%
Not at all bad.

EFFECTIVENESS 70%
Most of the applications are a bit simple, but they should be good enough for new home users.

FLEXIBILITY 80%
Four different applications in one pack - good diversity and flexibility.

INNOVATION 70%
For exciting developments in software this is not the place to look, but it's good to see someone still doing good packs.

'Reasonable price, fair software.'

OVERALL 80%



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Designed to bring you high quality and performance at affordable prices, Amitek peripherals offer outstanding value-for-money. They are built to ensure easy fitting and trouble free operation - making them a pleasure to use. Amitek products are also thoroughly tested and very reliable, so reliable that we are pleased to offer a full two year warranty on the Amitek products detailed here.

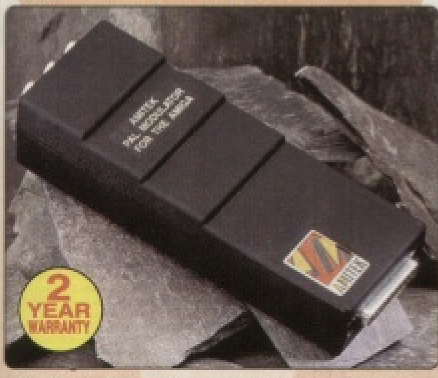
RAM UPGRADES

FOR A500/A500PLUS/A600 - 2YR WARRANTY

CODE	DESCRIPTION	INC VAT
RAM 0505	A500 - 512K (No Clock)	£20
RAM 0510	A500 - 512K (With Clock)	£25
RAM 0520	A500PLUS - 1Mb RAM	£30
RAM 0605	A600 - 1Mb (No Clock)	£30
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MODULATOR

FOR ALL AMIGAS



2 YEAR WARRANTY

The Amitek External Modulator makes an ideal replacement modulator for all Amiga owners. Everything needed is supplied. Like all Amitek peripherals, it comes with an easy to follow manual.

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MODULATOR **£34** INC VAT - MOA 4200

HAWK RAM UPGRADE & MATHS ACCELERATOR OPTIONS

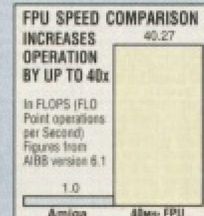
FOR THE AMIGA 1200

1Mb, 2Mb, 4Mb & 8Mb RAM versions available with Optional Extra Floating Point Unit

2 YEAR WARRANTY



Maximise the processing power of your standard A1200. Be ready for the new generation of software which makes more demands on Amiga memory and technology. The Amitek Hawk RAM expansion includes up to 8Mb fast 32-bit RAM, the ability to support an optional, sophisticated 68882 FPU (Floating Point Unit - drastically increases the speed of maths intensive operations - e.g. in applications such as Lightwave 3D) and a battery backed up clock. Built to a high standard, this board can be easily installed and comes with a 2 year warranty. The Hawk RAM board is available in 4 versions, each with the option of either a 33MHz or 40MHz PLCC 68882 co-processor.



INSTALLATION OF A HAWK RAM BOARD INCREASES A1200 SPEED BY UP TO 3x

- Plugs straight into A1200 trapdoor - No soldering required
- Upgradeable FAST RAM board to 1, 2, 4 or 8Mb
- Uses industry standard socketed SIMMs for easy upgrades
- Optional Floating Point Unit - 33MHz or 40MHz PLCC 68882 co-processor
- Comprehensive manual with illustrations
- Works with all A1200 and A1200HD computers
- Does not invalidate your A1200 warranty
- 2 year warranty

AMITEK HAWK RAM UPGRADE BOARDS

1Mb RAM No FPU	2Mb RAM No FPU	4Mb RAM No FPU	8Mb RAM No FPU
£99	£129	£189	£329

OPTIONAL FLOATING POINT UNITS
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PRICES FROM ONLY
1Mb RAM, NO FPU
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1Mb SONY 3½" DELUXE FLOPPY DRIVE

FOR ALL AMIGA COMPUTERS



'Amitek's new disk drive combines an elegant design, high build quality and smooth performance in a very affordable package. Highly recommended'. Jason Holborn - Leading Amiga Journalist

DELUXE FEATURES
The Amitek drive has many deluxe features not included in other drives - check out the competition!

ANTI-CLICK
This feature stops your drive making whirs and clicks when the drive is empty and searching for a disk.

ANTI-VIRUS
This switchable mode stops track 0 viruses infecting the disk while in the drive. Unlike many other drives which have virus killers, this mode can be disabled, allowing some fussy copy protected software to run.

ADD MORE DRIVES
The Amitek drive is also daisy-chainable, so you can add further drives to your system, using very little power from your Amiga.

QUALITY SONY MECHANISM
Amitek took the time to source a mechanism that has all the features, quality and reliability that Amiga owners demand.

Details taken from models available MARCH '94	ANTI-CLICK	ANTI-VIRUS	ROBUST STEEL CASE	QUALITY SONY MECHANISM	TOP RATED CU-AMIGA MAY '94 90%	2 YEAR WARRANTY
AMITEK	✓	✓	✓	✓	✓	✓
CUMANA	–	–	–	–	–	–
ZAPPO	–	–	✓	–	–	–

- High Quality 3½" Sony Mechanism
- Strong Metal Casing
- Built-In Anti-Click Feature
- Switchable Anti-Virus Mode
- Enable/Disable Switch
- 75ms Access Time
- Daisy Chainable Via Thru Port
- Low Power Usage
- External PSU Not Req'd
- 2 Year Warranty

EXTERNAL DRIVE **£59** INC VAT - DRI 1159

1Mb INTERNAL FLOPPY DRIVES

FOR AMIGA 500/500PLUS & AMIGA 600/1200

These internal Amitek replacement drives are ideal for users who wish to replace their existing internal drive.

The packs feature a high quality internal 1Mb 3½" drive mechanism for the Amiga 500/500PLUS or Amiga 600/1200. All you need to fit your drive is included, plus easy to follow fitting instructions and 24 months warranty.

2 YEAR WARRANTY

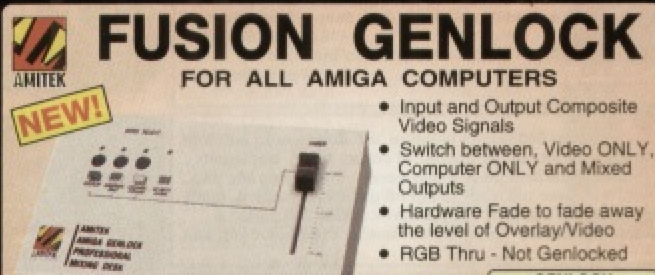
A500/A500PLUS INTERNAL DRIVE **£34** INC VAT - DRI 3600

A600/A1200 INTERNAL DRIVE **£44** INC VAT - DRI 3605

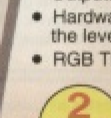
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PU55 ELECTROCAD PREVIEW circuit designer V1.4! +
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PU78 M-CAD Hi-res design package uses hi res mode+ Y
PU80 MESSY-SID PC -Amiga file transfer program + Y
PU83 MORSE PROGRAMS programs for radio hams. Y
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PU97 PRINT STUDIO V1.25 for accurate printout of pics,text.+ Y
PU108 ROT A simple 3D drawing package + Y
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PU129/30 VIDEO APPLICATIONS for genlocks & videos!(2) + Y
PU149 ELECTRONIC PROTOTYPER "Veroboard" designer!+Y
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PU185/8 COSMOPOLITAN FONTS (4) Packed with fonts+ Y
PU203 SCOPE 184 utils & clips for Ppage Y
PU204 GATOR GRAPHICS Dpaint tutorial disk +
PU205 PC TASK PC Emulator Now Version 2 VGA! +Y
PU208 ASI HANDYTOOLS 3 mega compilation of utils Y
PU209 FRED FISH CATALOGUE contains FISH 1 - 890 +Y
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PU245/256 C MANUAL Latest version on 12 disks! (12) +Y
PU272 GOLF RECORDER Database for golf scores!+ Y
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PU279 Y MORPH V2.30 Yes a PD morphing prog!+ Y
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PU292 1200 UTILS1 Gif & PCX datatypes etc!A must!Y
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PU349 NCOMM V3.00 The latest version comms disk! +Y
PU351 ASI FIX DISK Get old programs running on dos2/3+Y
PU352 HP 550C & Cannon Bubblejet printer drivers! +Y
PU355 SUPERDARK Superb & unusual screen blanker! +Y
PU357 CANON PRINT STUDIO A must for BJ owners! +Y
PU358 PPAGE TEMPLATES,GENIES etc. Very useful!+Y
PU359 PRO PAGE HELP DISK Extremely useful disk!+Y
PU372/3 PARNET SOFTWARE Link 2 Amigas! (2)+Y
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PU384 THE GENEOLOGIST Superb Family database! +Y
PU388 1200 HD PREP For all 1200 owners! Y
PU393 ASI FIX DISK 2 Second exellent fix disk! +Y
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PU535 BACKDROP STRAMASH Wb 3 backdrops(1200 ONLY)
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PU541 ASI MULTIVISION 5 Fast jpeg,PPshow 4 & more! +Y
PU542 ASI MULTIPRINT 3 E print, miser print & more +Y
PU543 ASI MULTIPRINT 4 Epoch master,print manager etc+Y
PU544 AREXX USERS REFERENCE MANUAL useful disk +Y

GAMES

PG021 ATIC ATAC Really playable game! + Y
PG023 BATTLEFORCE strategy war game!
PG026 CASTLE OF DOOM Excellent! Get it + Y
PG028 COLOSSUS & WORLD Fab adventures !+ Y
PG032 DRAGONS CAVE D&D style game Mega+ Y
PG046 HACK Great text adventure-infocom style! +Y
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PG063 MORIA Classic adventure now version 5.4! +Y
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PG071 POM POM GUNNER Like beach-head on the 64+Y
PG079 SEALANCE A submarine strategy game +Y
PG101 THE INSIDERS CLUB Stocks & shares game
PG121 A500+ GAMES PACK 21 games to run on a plus+Y
PG124 TOTAL WAR This is a good risk type game! +
PG153 WAR very good strategy/arcade game+Y
PG174 AMOS CRICKET Shareware cricket game,1 or 2plr+
PG178 MENTAL IMAGE 2 Three Excellent new games +Y
PG183 CATACOOMBS great D&D style game. VG.GFX +Y
PG191 ACT OF WAR New space strategy game! +Y
PG202/3 IRON CLADS Good strategic war game!(2)Y
PG218/9 CLASH OF THE EMPIRES Super strategy!+ Y
PG255 KINGDOM AT WAR Nice strategy war game!+Y
PG258 AGA TETRIS 1200 tetris game & more! Y
PG260/1 18TH HOLE A nice golf game! (2) +Y
PG262 AGA CHESS Needs 4mg of ram to play! AGA ONLY.
PG301/2 MOTOROLA 020 INVADERS For 1200 ONLY!(2).
PG303 MAD FIGHTER Fab PD version !1200 ONLY.
PG305/7 KLONDIKE II AGA Exellent,3 disks 1200 ONLY.
PG313 ROAD TO HELL Super driving race game!+Y
PG319 PROFESSIONAL BINGO Great , with speech+Y
PG325 MEGABALL 3 AGA The BEST version!!(1200 Only)
PG329/30 STARBASE 13 Graphic space adventure(2) +Y
PG333 ICERUNNER loderunner type platform!+ (Not 1200)
PG340 EARTH INVADER Nice space invaders clone! +Y
PG341 MUCUS Platform puzzle & a slideshow! +Y
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PG348 PARADROID Superb version for your Amiga!+Y
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PG353 YAHCTCY Great version of the game. +Y
PG354 TO THE DEATH Fantastic beat em up demo(2mg)Y
PG355 MEGABLOCK 2 Very nice Tetris game. +Y
PG357/8 ANT WARS nice lemmings game(1mg chip)+Y
PG359 ALIEN FRENZY Nice shoot up maze game +Y
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PG361 A DAY AT THE RACES Horseracing manager? +Y
PG362 INTREPID GAME Strategy game! +
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PG364 GREEN 5 Commercial quality shareware game!+Y
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The best selection of PD games ever assembled anywhere now all autoboot on A1200! (though not all games will run) Something for everyone!

ASSASSINS 1-208 in stock, Latest listed below::

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ASI 191 The Turn, Stewards Enquiry & Black Nebula+Y
ASI 192 Peg it, Les Dennis Hangman & Push Button Switch+Y
ASI 193 Alien Network Olympus, Super Tomcat Flip over +Y
ASI 194 Automobiles, Court! & Robot Rebellion +Y
ASI 195 Deluxe Galaga II, Jigsaw & Brain +Y
ASI 196 Shoot out, Solo Defender & Street Speed +Y
ASI 197 Pipeliner, Cubik & Overlander +Y
ASI 198 Scots football manager,Viper & Push!+Y
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ASI 201 Hydrozone, Dizzy lizzy & Orb-II +Y
ASI 202 ST bash, Toy box & The race. +Y
ASI 203 Croaker, Metal & Go! +Y
ASI 204 Blackdawn 2, Killer Tomatoes & JVP. +Y
ASI 205 Looty, Greenlz & Poker Squares. +Y
ASI 206 Bebop & Drop, Zombart & Mined out. +Y
ASI 207 Sensible Massacre, Spitfire Assault & Slide it 2. +Y
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BUSINESS

PB001 AMICASH bank management program+Y
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PB011 MISC.BUSINESS Geotime, Grocery list, Calc
PB013 QED Simple & effective text ed+Y
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PB017 VISICALC SPREADSHEET Simple to use+Y
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PB034 ILLINOIS LABELS Super label program!+Y
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PB043 ACCOUNT MASTER Home finance program. +Y
PB044 EDWORD PRO V4 Superb new version! +Y
PB045 FH SPREAD A nice spreadsheet program! +Y
PB046 PERSONAL DIARY Keep track of your life.+Y
PB047 ON FORM V1.1 Exellent invoice/order printer+Y
PB049 CHEQUE MATE! Check your financial health! +Y
PB050 EPOCH Address book & Calender programs! +Y
PB051 KBE REMINDER Personal organizer/calender +Y
PB052 ASI OFFICE HELPER Show STD,Home budget, etc +Y
PB053 ASI OFFICE HELPER II Phonedir,Quickfile, loan etc! +Y

EDUCATION

PE001/5 EDUCATION SET science programs for age 11+ +Y
PE007/8 LEARN & PLAY Maths, spelling etc. 5-10 yrs +Y
PE010 TOTAL CONCEPTS ASTROMOMY Book on disk.+Y
PE011 TOTAL CONCEPTS DINOSAURS Book on a disk+Y
PE013 SIMON & SPACE MATHS Talking maths program
PE014 SPANISH, FRENCH, GERMAN TUTOR+ Not 600!
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PE030/2 DESKTOP GUIDE TO ELECTRONIC MUSIC(3 +Y
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PE042 CHILDRENS FAVOURITES More nursery fun! +Y
PE046 TOTAL CONCEPTS DINOS 3 PREVIEW Super +Y
PE047 ASI BACK TO SKOOL1 Style Count & Words +Y
PE048 ASI BACK TO SKOOL2 Simon Cal maths train etc+Y
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PE075/6 TUTANKHAMUN Educational slideshow(2) +Y
PE077 GCSE MATHS A very useful program! +Y
PE078 A - Z Paint Nice program for the kids. +Y
PE080 ILLUSIONS Follow up to Artistix. +Y
PE081 VISIT TO MARS Educational slideshow! +Y
PE082 TYPING TUTOR Super for beginners! +Y

AMOS PD

APD036 AMOS UPATER LATEST VERSION v1.36 + Y
APD182/3 PIXIE KINGDOM Good exploration game (2) +
APD257 CASSETTE LABELLER + MIXED SOURCE+Y
APD271 WIZARDS DOMAIN graphical adventure+Y
APD341 TOTALLY AMOS Good read for programmers!+Y
APD347 NOTEBOOK & SHOPPING LIST Easy to use !+ Y
APD373 COMPILER 1.36 UPDATE LATEST compiler !+Y
APD452 RAMOS PRO For Amos Professional! +Y
APD458 TOP OF THE LEAGUE Football manager!+Y
APD466 AMOS PRO UPDATER V1.12 Just in!!! +Y
APD590 FAMILY HISTORY DATABASEV2.2 Latest! +Y

MUSIC

PM010 AMEGA PARTY WINNERS Four WICKED songs+ Y
PM016 BEATLES SONIX Nice music +Y
PM112 TECHOMANIA II 8 essential hardcore tunes+
PM122/4 PLAYSID 2 (3) You must get this !!!! +Y
PM125 PLAYSID inc.RobHubbard, ManiacsOfNoise + Y
PM155 VINE G-RAVE 5 more good rave tracks!! +Y
PM167/8 JESUS ON ES Crazy rave music demo! +(2)
PM179 PLAYSID V2.2 More old 64 style music!(not1.3) +Y
PM200 DATA-X TRILOGY 3 raved up pieces! +Y
PM201 DATA-X THE VICTIM 6 more music tracks! +Y
PM203 BIO MECHANOID SYMPHONY NO 1 (1200only)
PM217 LEGALIZE IT 1 Great Amiga music disk! +Y
PM222 NEOPLASIA PHOBIA 5 fab music tracks+Y
PM226 DATA X RENDITIONS More good rave music! +Y
PM227 DATA X EDGE OF DARKNESS 5 Jungle-core ! +Y
PM228 DATA X XMAS CRACKER Hardcore Carols?? +Y
PM229 WORM FOG Punk Heavy guitar music! +Y
PM230 MELODICALLY CORRECT Pleasant modules! +Y
PM231 RAVELENTH 3 well done rave tracks.+Y
PM232 MBC POING REMIX 10 Remixes of Rotterdam +Y
PM233 MBC RAY COKE SAMPLES disk of MTV team! +Y
PM234 MBC WIND IT UP Prodigy remix disk! +Y
PM235 MUSICALLY CHALLENGED trackered music. +Y
PM236 COLD FUNKY KILLER MK2 3 15 mins of techno!+Y
PM240 SOUND COLLECTION 2 Some nice modules. +Y
PM241/2 TROOPER MODS 10 or so Octamed modules!(2) +Y
PM243 WIND IT UP MEGAMIX Fab rave music & graphics! +Y
PM244/5 METALLICA RIDE THE LIGHTNING Octameded!(2)+Y
PM246 MATRIX CHILLOUT EP 4 housey type songs, good!+Y
PM247 MATRIX KAOS EP 4 breakbeat style songs!+Y
PM248/9 ROCKILY Some nice music! (2) +Y
PM250 MOVE ON Huge Octamed module needs 1mg chip! +Y

CLASSICAL MUSIC

PM012 AMIGADEUS CLASSICAL Eine Kleiner etc. + Y
PM022/23 CLASSICAL MUSIC Bach, Handel etc +Y
PM035 DIGITAL DEBUSSY Fab R Baxter conversions!+Y
PM036 DIGITAL DEBUSSYII classic Debussy music!+ Y
PM070 RHAPSODY IN BLUE tracked by Rob Baxter! 1MY
PM082a/82b VIVALDI - FOUR SEASONS (2) V.Good !+ Y
PM090/91MOZART HORNCONCERTOS need 1mg chip+ Y
PM130/2 BACH BRANDENBURG CONCERTOS 1 to 6 +Y 3
PM150 DESKTOP HARPSICHORD RECITAL Classics! + Y
PM165/6 NUTCRACKER SUITE Super rendition!+
PM174 CLASSIC WORKS Grieg & Bach classics! +Y
PM175 SONIX MUSIC Some nice scores here!(loadwb)+Y
PM183 CLASSIX GOLD Bach Toccata& Fugue (1mg chip)
PM184 MOZART FLUTE CONCERTOS 1mg chip! +Y
PM218 HANDELS FIREWORKS MUSIC (1mg chip) +Y
PM220 SONGS FROM THE GUIDE Rob Baxter 1mgchip +Y
PM224 LARGO FROM BEETHOVEN Piano Concerto in C +Y
PM225 CLASSIC PIANO music from Chopin,Thaikovsky etc!+Y
PM253/4 AMIGADEUS II Super Mozart from Rob!(2) +Y

MUSIC UTILITIES

PT009 K1 IFF SAMPLES Fabulous samples +
PT011 KAWAI K1 editor for patch changes!
PT012 KAWAI K4 editor as above!
PT015 MIDI DISK Various midi stuff +
PT038 YAMAHA DX100,TX81Z, DX27,DX11 & FB01 editors
PT040 OCTAMED V2 8 channel MED sequencer!+Y
PT048/52 MODULES 5 disks of large music modules! (5)+Y
PT053/57 METAL MODULES 5 disks heavy rock/metal! (5) +Y
PT058/62 BREAK BEATS 5 disks of drum samples (5) +Y
PT063/67 VOCALS 5 disks of super vocal samples! (5)+Y
PT068/70 DRUMKITS 3 disks of high quality drums! (3)+Y
PT071/73 KORG SAMPLES 3 disks of keyboard sounds+Y
PT074/76 PURE SAMPLES Lots of assorted samples!+Y
PT077 SAMPLE FACTORY Disk full of sound effects!+Y
PT078 CHIPMAN SAMPLES over 70 samples here!+Y
PT080 XI RAVE SAMPLES Bass & Drums! +Y
PT081 SAMPLEMAKER V3.1 Make samples. +Y
PT086 CHIPMAN SAMPLES II More samples! +Y
PT088 X-BEAT V1.1 Exellent drum machine program!+Y
PT090 SOUND EFFECTS Animals,Military & Vehicles(3)+Y
PT093 OCTAMED TUTOR Very useful for learners! +Y
PT095 AUDIO MAGIC 6 FM synth,Quaddra & more! +Y
PT096/7 MT32 MIDIFILES for Roland MT32 module! (2) +Y
PT098/109 crammed with hundreds of midifiles! (12) +Y
PT112 SOUND EFFECTS 88 effects on this disk(not iff)+Y
PT113 SPEECH & INSTRUMENTS 75 samples on this disk! +Y
PT114 VARIOUS SPEECH 27 different samples! +Y
PT115 RADIO JINGLES 14 great jingles! +Y
PT121 AC/DC & DEEP PURPLE MODS 2 huge rock mods!+Y
PT122 SOUNDMACHINE Play & convert WAV & VOC to IFF! +Y
PT123 MIDI PACKET MASTER Super midi software! +Y
PT124 AUDIOMAGIC 7 Quadracomp 2.3, Multripper etc +Y
PT125 AUDIOMAGIC 8 FM Synth 3.2,Delux music player etc+Y
PT126 AUDIOMAGIC 9 Prowizard v2, Mastermidi etc+Y
PT127 AUDIOMAGIC 10 Sampex 1.2,Sound effect etc+Y
PT128 SONIC DRUM KIT Good little drum machine! +Y

ANIMATIONS

PA039 ERIC-S AMY VS WALKER Cute & sexy! 1.5M Y
PA040 ERIC-S BATMAN vs JOKER Very funny!!!+Y
PA042 ERIC-S COYOTE STRIKES BACK 1mg too! +
PA043 ERIC-S MORE AEROTOONS Very witty !!!+ Y
PA045 ERIC-S STEALTHY II Mig-29 vs Stealthy !+Y
PA053/4 LIGHT CYCLES (2) Tron animation+
PA065/68 REAL 3D (4) Superb of the program+
PA072 THE JUGGLER A classic amiga demo!+ Y
PA074 THE WALKER vs The Helicopter - Mega !+ Y
PA075 THE WALKER vs A2000 A classic ! + Y
PA086 FRACTAL ANIMATION full screen low fly anim+Y
PA091/3 GAS TURBINE, STEAM & PETROL ENGINE (3)+Y
PA094 AMY JOGS,WALKS & SNEEZES by E Schwartz! +Y
PA095 HOW TO RUN INTO A WALL by Eric Schwartz! +Y
PA101 DOLPHIN DREAMS Great Dolphin anim! + Y
PA103/4 KINGFISHER 2 Superb bird animations!+ Y
PA118 3 SCHWARTZ Skydive,Soft landing & bomber! +Y
PA119 STEAM ANIMATION V2.0 Now with sound! +Y
PA120 TWO STROKE PETROL ENGINE Super anim+Y
PA141 STIRLING II ENGINE Another fab engine anim!+Y
PA143 XMAS ANIMATION Amusing animation! +Y
PA149 SPAR TREK 6 Clever CD32 advert animation+Y
PA150 RAGING HORMONE Another funny anim.+Y
PA151 XWING ANIM Nice star wars animation.+Y
PA152 NATIONAL WEATHER Amusing little anim!+Y
PA154 DAFFY LOSES HIS HEAD Amusing animation! +Y
PA155 THE INCREDIBLE FLYING ZAMBINI BROTHERS!+Y
PA156 FLYING LESSONS An amusing cartoon animation!+Y
PA157 TWINGO A good Cartoonish French animation! +Y
PA158 CROWN JEWELS A queen on a galloping horse!+Y
PA159 SNOW HORSES Horse galloping in the snow! +Y

POWER ANIMATIONS

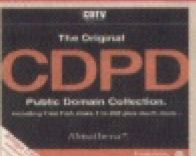
PP001/2 ANTI LEMMINGS (2) This is Brilliant! 2M
PP003 AT THE MOVIES anim of Amy squirrel 1.5M+Y
PP004/7 AUTOMATED LIGHT (4) Battlestar galactica! 3M
PP008/10 BUZZED (3) Great anim of wasp crashing! 2M
PP011/12 DATING GAME (2) Very witty!, Get it. 3.5M!
PP016 GULF WAR Another ES production! Good 2M! Y
PP021/4 LANDING (4)Tobias Richter poweranim 4M!
PP025/27 STATION AT KHARN (3) Incredible 2M demo Y
PP036/7 WALKER DEMO (2) A 2mg version of a classic!
PP040/43 AT THE MOVIES II (4) Hilarious ! 1mg>3mg
PP044/45 AMY V WALKER II (2) witty ES demo 3M
PP046 SWEET REVENGE Coyote vsRoadrunner! 1.5mg+Y
PP050 UNSPORTING Wicked Schwartz cartoon+ 2M Y
PP051/2 CHARLY CAT Super Shwartzlike cartoon! 2mg Y
PP053/4 CHARLY CAT AT THE BEACH 2nd anim 2mg!Y
PP057/9 CHARLY CAT CATCHES A CANARY Fab! 3MG.
PP060/3 CHARLY CAT MOUSTERMIND Great! 3.5MG.
PP065/6 CHARLY CAT SNOWJOKE Latest anim 2mg.+ Y
PP067/9 SPEED LIMIT 3mg motorcycle race! + Y (3)
PP070/1 LEMMINGS REVENGE amusing anim! 2mg Y
PP074/6 G.I. SPY 3mg anim from charlie cat author! (3)
PP077/84 THE HAUNTED Tremendous animation.3mg!(8)
PP090/1 ROADHOG ANIM Very funny 2mg animation!(2)Y
PP099/100 AT THE FLIX Charlie cat again! (2) 2mg
PP101/4 QUALITY TIME Superb Shwartz 5mg anim (4)!
PP108/10 CHARLY CAT IN SICKNESS & HEALTH!(3)3mg!
PP111/2 BUGSBUNNY&SPACEMEN Action 2(2)mgY
PP119 BAITMASKING Another fun Shwartz anim 2mg(2)Y
PP120/3 LAST STAND ON HOTH Fab space anim!(4)3mg
PP127/30 CHARLY CAT DANDRUFF DUO Amusing (4)3mg
PP133/5 CHARLY CAT AT XMAS Good, needs 3 mg!
PP136 ATTACK ANIM Great Gulf type animation!1.5mg Y
PP137/40 HEADING FOR HOME Raytraced space (4)3mg
PP141/4 MEAN MACHINE Console battle! MEGA (4)3.5mg
PP145/6 DANGEROUS CLUB Unusual anim (2) +Y
PP147 SEA QUEST A fishy? animation. 2mb +Y
PP148/9 WANDERERS SILLY ANIMS 6 crazy anims! (2)2mb +Y
PP150 TRANSYFAILURE pathetic Dracula character!2mb+Y
PP151 VALKYIE Spaceship turns into a robot! 2mb. +Y
PP152 HIGH SPOT FUNKY DANCER Dance in high places? 2mb +
PP153/4 ENTERPRISE TORPEDO colourful.2mb(2)+Y
PP155/6 SPAR TREK 7 Star Trek 1 meets Star Trek 2! (2) 2mb +Y
PP157 THE CRASHING CAR Car drives over a cliff! 2mb +Y
PP158 LEMMINGATOR Funny Biker lemming & rock music! 2mg+Y

SLIDESHOWS

PS120 KEITH RHODES SLIDE 3 superb fantasy pics!1200 only Y
PS125 REVELATIONS SLIDE staggering quality art!+Y
PS139/40 SHED TEARS Nice Fantasy pictures.1200 ONLY
PS148/54 AWSOME JPEGS ray traced jpeg 24bit images(7)
PS157 CORNCIRCLES Slide full of mysterious corncircles! +Y
PS160 STAR TREK DESIGN FILE layouts of Trek ships etc+Y
PS163/4 NIGHTBREED AGA VOL 4 super pics! (2) AGA ONLY
PS165/7 WORLDS BEYOND sci-fi on 3 disks(3)AGA ONLY Y
PS168/9 SEVEN SEAS Quality fantasy art. A MUST have!(2) +Y
PS171 KEITH RHODES SLIDE 2 superb fantasy! 1200 only Y
PS172 MECHANIX SLIDE AGA 8 superb Jpeg pics 1200 only.

AMIGA CD ROM COMPACT DISCS!

CDPD 1 Fred Fish disks 1-660, hundreds of music modules & players with which to play them, & much much more! £19.95 plus 50p p&p.
PS Only a few left!
CDPD 2 This CD contains Fred Fishdisks 661-760, Scope library from 1-220 & more! £19.95 plus 50p p&p
CDPD 3 This CD contains Fred Fish 761-890, classical literature etc £19.95 plus 50p p&p





WEIRD SCIENCE MULTIMEDIA TOOLKIT CD ROM!
This is a superb CD Rom, filled to the brim with over 10,000 files,500 24bit jpeg images & 500 Ham8 & Ham interlace versions,Hundreds of megabytes of clipart, (iff black & white,colour and scaleable), hundreds of iff fonts, Compugraphic fonts & coloured fonts, icons, music modules, music samples and lots more! Works on CDTV, CD32, Amiga CD Rom & is also PC compatible on a suitable PC CD Rom only £19.95

DEMO COLLECTION Over 600 meg of software inc demos in an archived format, lots of iff samples lots of PD games, iff clipart, fonts, animations, 1000 modules, commercial demoes & much more! £19.95 plus 50p p&p.
DEMO COLLECTION II Over 100 ready to run PD games ,animations, loads of music modules & music samples, Jpeg pictures, HAM8, 256 colour & HAM slideshows, Amiga demos & a whole lot more! £19.95 plus 50p p&p.

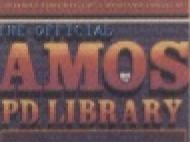




NEW WEIRD SCIENCE NETWORK CD ROM!
Superb networking CD to enable file transfer & other functions.
The CD32/CDTV is prevented from rebooting on removal of this CD thereby enabling access to any CD.It contains Parnet,Sernet,Ncomm ,Term ,Fred Fish 800-975,Tbag 1-74,Photo CD software ,the latest Amos disks (over 120),500 256 colour images, image converters & much more! Works with joypad & has 16 colour WB on WB 2 & 3 systems! With this CD you can access all the others on this page. Only £14.99 + 50p p&p.

MEETING PEARLS Another 600 megabytes of software on this compilation CD from Germany. some stunning fractal pictures are included together with Scanned pictures, PasTex, NetBSD,Games & loads of other Software . Bargain at only £14.99 plus 50p p&p.

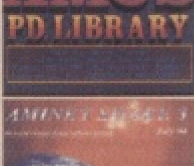




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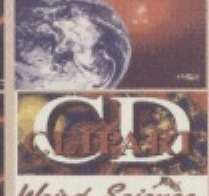
THE OFFICIAL AMOS CD Crammed with over 33.000 files,1600 source codes sprite banks, Ctext banks, 800 samples & more! only £19.99! & 50p p&p
AMINET 3 1.1 gigabytes of software in over 3300 archives! Applications, games,business, network utilities & much more, most in lha format! An ESSENTIAL purchase! only £19.95
CDPD 4 Latest,contains Fish 890-1000,Gnu compiler,imagine objects, loads of fonts, AM/FM 1-18 & much more! only £19.95
SOUNDS TERRIFIC An awesome CD for the musician & Music enthusiast, a double CD containing thousands of IFF samples,music modules,loads of Sonix scores,midifiles,lots of music programs such as Soundtrackers,sample editors, midi programs & a whole lot more, also features hundreds of PC Wav. & Voc. samples & a conversion program to convert them to IFF! Yes 1.2 Gigabytes of music software! only £19.95
LSD LEGAL TOOLS CD Yes the official LSD CD crammed!! only £19.95.
BOULDERDASH CD 10,000 levels of Boulderdash? Wow! only £14.99.
FONTS CD 600 megabytes of Fonts? Contains thousands of Compugraphic fonts ,Adobe type, bitmapped, colour fonts, cut & paste in fact more than you will ever need for Pro page,Pagestream,Wordworth Final Writer Dpaint etc. Best value font CD ever at an amazing £9.99.
CLIPART CD Yes, hundreds of megabytes of clipart for all occasions, thousands of black & white hi-res IFF images of every possible subject, colour clipart, colour brush clipart,Encapsulated postcript clipart & more! Fabulous value only £9.99

THE EUROSCENE CD Too new to review fully, but is packed with latest demos & other software from Europe & elsewhere. There are 600mb of Amiga demos & music on this disk. See the best talent on hundreds of European demos drawn directly from the FUNET internet archive.Many party winners & some never seen before! All are archived and designed for BBS, Amiga CD ROM (including A570) and Unix!
A bargain at only £14.99 plus 50p p&p..





THE VIDEO CREATOR
Exellent new CD from Almathera, this one enables you to use images, animations and special effects & time them with your music CDs. It is also the first product to utilise the FMV cartridge for the CD32 so you can superimpose images over your existing video CDs! Complete with hundreds of images, pro effects & colour cycling changes, & random generated video effects! Super value only £34.95 plus 50p p&p



Fonts for DTP.

PU048 DYNAMITE FONTS II CutNPaste fontscreens Y
PU049 DYNAMITE FONTS More CutNPaste Fonts Y
PU058 FONTS AND RAM MANAGER BIG video fonts+
PU059 FONTS & SURFACES Backdrops & fonts+ Y
PU169 GELIGNITE FONTS CutNPaste fonts!+
PU175 GELIGNITE FONTS II Excellent IFF fonts+Y
PU176 GELIGNITE FONTS III More of above!!+
PU185/8 COSMOPOLITAN FONTS (4) Packed with fonts
PU201 MALICE FONTS Exellent tiny fonts for Dpaint!+Y
PU226/7 C-EYES FONTS For use in Dppint, WB, etc(2)
PU278 GELIGNITE FONTS IV Yes more IFF fonts!
PU331/43 COLOUR FONTS(ASSIGNABLE)Dpaint etc
PU356 FONTFARM Contains 55 large & Small fonts! +Y
PU390 FONT FARM 2 Lots more good fonts! +Y
PU391 FONT FARM 3 Another disk crammed with fonts
PU451/2 HARLEQUIN FONTS Hires fonts & textures(2)
PU463 BLUE ROSE FONTS 1 Superb cut & paste fonts +
PU464 BLUE ROSE FONTS 2 great cut & paste fonts! +
PU465 BLUE ROSE FONTS 3 with a Christmas theme! +
PU521/4 BLG FONTS Full of good cut & paste fonts(4)
PU525/6 CINNAMON FONTS 2 disks full of coloured fonts
PU527/31 FONT FARM 5-8 Loads more good fonts! (5)
PU569/73 FONT FARM 9-14 Another 7 good font disks!

Professional Fonts

These fonts are for Professional page & Pagestream use

PU231/5 PAGESTREAM FONTS 5 disks full, super fonts
PU236/7 SCOPE197/8 Adobe type fonts, 2 disks full! +Y
PU257/61 PAGESTREAM FONTS 2nd set of good fonts
PU264/8 OUTLINE FONTS For Pro page 3 or 4(5) ONLY
PU319/23 OUTLINE FONTS For Pro page 2.1 or 3!(5)+Y
PU403/7 OUTLINE FONTS For Pro page 3 or 4 only!(5)
PU408/12 MORE OUTLINE FONTS (As above) (5) +Y
PU413/7 MORE OUTLINE FONTS (AS above) (5) +Y
PU418 RUSSIAN FONTS Contains 3 Russian vector fonts

NEW ASSASSINS CD

This is the Ultimate games CD to own, well over ... ready to run games on Amiga CD32, the only ... where ALL the games will work and will let you ... whether you need a mouse or keyboard for ... game before you run it! Shoot em ups, platform games, puzzles, cards, adventures & much more,(many games not on the Assassins games disks) perfect for all the family, makes an ideal present, also works on CDTV and Amiga CD ... As well as all this the famous Assassins games collection disks from 1-200 are DMSed (archived) ... the CD as well! Its worth having a CD32 just ... all these classics! only £19.99 plus ...

(IMMINENT RELEASE, PLEASE PHO...

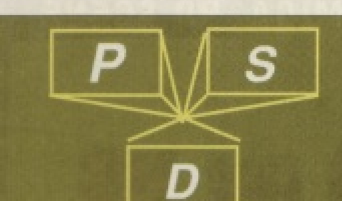
CD32 serial cable with keyboard passthru only 19.99 essential for the Network CD to work with a computer!

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BY POST: send your Name, Address & Order details with a Cheque / PO / IMO to any of the companies listed
BY PHONE: Call us with your card number, expiry date and details for a 1st class service. All major cards accepted
PD PRICES: For this summer, disks are only 99p per disk, any quantity (minimum order of 2 disks!)
POST & PACKING: UK - 50p • UK 'Recorded Delivery' £1.25 • Europe +25p per disk • Rest of World +50p per disk
REMEMBER: We stock Fish 1-1000, Tbag 1-74, Amos, Scope, Snag, Amicus, Amigos & lots more superb PD disks!!

PLEASE NOTE:
All disks on the advert should work on the Amiga 1.2/1.3 dos systems unless otherwise stated! All disks with a "+" sign should work on the Amiga 500+ & 600 machines!
However there are so many different setups now in use it is becoming impossible to test for every possible variation, so please use some caution especially with A1500/2000 with various dos systems, CDTV and of course the new Amiga 1200 & 4000 systems. Disks marked with a "Y" should be okay on A1200 / 4000 though obviously not yet extensively tested.
Please take care!

...ain Distributors



...t the imitators!

The Professional standards for distribution as endorsed by Commodore UK

LATEST ADDITIONS!

EVIL INSECTS Nice shoot em up, AGA only! Y
BAZZA & RUNT Platform demo game AGA only Y
ZOMBIE APOCALYPSE 2 Gory shoot em up! +Y
BANDIT MANIA fruit machine sim demo by Mental image+Y
FRUIT MANIA Another good fruit machine sim demo +Y
PYRAMID GAME Good demo puzzle game!+Y
LOOTY Swashbucking platform game! +Y
THE SUITCASE Nice looking graphic text adventure!(2) +Y
SILVERBLADE Shoot em up type game! +Y
BLACKDAWN 2 Dungeon master type , 10 level demo! +Y
GAME WARPER 020 1200 only cheats disk, exellent. Y
NANO FLY control a fly collecting orbs & disks, great! +Y
THE SUMMONING shareware graphics adventure game! +Y
BACMAN AGA A good AGA pacman clone (1200 only)
CHARLIE CHATTERBOX Collect all the fruit,like dugger, shareware! Y
STARWOIDS Pilot your ship through the maze starwars style!(2)+Y
LIFE AFTER DEATH Very nice text adventure game.+Y
WRESTLING A 2 player wrestling simulation program!(2) +Y
TETRID Another tetris type game! +Y
HYDROZONE Travel through the corridors, great fun! +Y
WIRED CHAOS A great 5 player tron game! +Y
ROCKETZ An exellent 2 player thrust type game! +Y
SANTA & RUDOLPH DO CHRISTMAS Very nice festive season game! +Y
INSECTICIDE fun shoot em up, blast the insects with the mouse! +Y
SENSITIVE Clear the screen of tiles puzzle game! +Y
THE FLAMING STAR A 1942 type shoot em up! +Y
TECHNOWAR A very colourful shoot em up! +Y
INTROGASH ADVENTURE A text & pictures adventure (shareware)+Y
ACT OF WAR MISSION DISK 4 more missions for disk PG191. +Y
ANINE CARDS Extra card pictures for Klondyke AGA (PG305/7) 1200 only
FACES CARDS And some more as above. 1200 only.
UNUSUAL CASE OF DR STRANGE A very nice platform game! +Y
ZORB 2 Control a metal ball,knocking others off the playfield!+Y
KELLOGGS EXPRESS Strange game,control a train & a bee? +Y
GORY STORY A new text adventure. +Y
ANGBAND huge adventure,install on a hard drive,needs 3mg?(3)+Y
ACCOUNTS MASTER V3 Latest version of this package! +Y
MARBLEBASE Shareware database with nice marble background! +Y
MORTGAGE CALCULATOR A simple mortgage calculation program. +Y
ABANK accounts complete with bar & pie charts, shareware version! +Y
APOLLO 11 Good hyperbook about the Apollo mission! (2)+Y
KIDS DISK 5 Contains Roboprogo,Alphasnap & Takeaways,quite good+Y
KIDS DISK 6 Contains super Shopping list game! +Y
EASY EDUCATION Contains Fun maths & Telling times +Y
AMIGADOS GUIDE Well presented guide to basic Dos! +Y load WB.
READY ROBOT DEMO Good educational program for kids!(needs fastram)
ALGEBRA & TRIGONOMETRY Some help for GCSEs? +Y
ROME Learn about entertainment in the Roman Empire! +Y
KNIGHTY NORMAN Funny medievil anim! +Y
KNIGHTY NORMAN 2 More old fashioned fun +Y
DO DO RETURN TO DESERT Cartoony animation! +Y
HILLBILLY ANIMATION Another funny Carl animation! +Y
BEACH ANIMATION More from Carl! +Y
DINOWALKER ray traced dinosaur & people jogging! +Y
JASON BROWN ANIMS Great anims & drawings on this disk! +Y
MORPHY Super conjuring woman from Eric Schwartz! 4mg+Hard drive!
RISE OF THE ROBOTS preview of anim by Craig Collins!(1200 ONLY)

LATEST ADDITIONS!

PP163/71 DONT GO IN THE CELLAR decending into a cellar (about 7mg??) (9)
PP172 APACHE On location in the falklands by Steve Hood! +Y
PP173 PLEASE RELEASE ME Very amusing but short anim 2mg +Y
PP174/5 DARK IMAGE Animated Dr who story by Gordon Smith! (2) 2mg+Y
PP176/7 SENSILLY SOCCER Crazy football animation from Steve Hood!(2)2mg+Y
PP178/9 SCAREDY BAT Another new anim from Steve Hood! (2) 2mg +Y
PP180/4 CHARLIE CAT CORAL QUARREL This one needs 4.5mg! (5) +Y
PP185/9 CHARLIE CAT JAP CAT JAPES This needs at least 2.5mg(5)+Y
PM247 MATRIX KAOS EP 4 breakbeat style songs!+Y
PM248/9 ROCKILY Some nice music! (2) +Y
PM250 MOVE ON Huge Octamed module needs 1mg chip! +Y
PM251 GENIUS RAVE 3 big rave modles!! +Y
PM252 MEGA MUSIC Some nice med type music on this disk! +Y
PT129 DELUXE MUSIC SCORES classics by L Harwood!(needs Deluxe music) +Y
PT130 MUG BASS SAMPLES Lots of good samples! +Y
PT131 MUG DRUM SAMPLES 1 A load of good drum samples+Y
PT132 MUG DRUM SAMPLES 2 And more of the same! +Y
PS176 COMIC SLIDE Superb hand drawn pictures! +Y
PS177/8 IMAGINE VIDEO COLLECTION Some slides from Craig Collins (2) +Y
PS179/82 MINI AGA SLIDE Super 4 disk set of AGA pictures!(4)1200 only Y
PS183 THE MYSTERIES OF MARS Pyramids & Faces on Mars?? +Y
PD264/5 LOVE Superb quality demo , AGA only! (2) Y
PD266 BILL'S COLOUR CYCLING pics, with parameters. Shareware. +Y
PD267 COMPLEX REAL A superb AGA demo, a must have! 1200 only.
PD268 SOME JUSTICE great AGA demo, Urban Shakedown music! 1200 only.
PD270 PEE MEE COMPLEX AGA sprite scaling & ray traced toy train!1200 only.
PD271 KEX MYSTIC AGA Another nice AGA demo. 1200 only.
LIT23 JONATHAN SWIFT Gullivers travels.
LIT24 JULES VERNE Around the world in 80 days etc.
LIT25 CHARLOTTE BRONTE Wuthering heights.
LIT26 HORROR (SHELLEY & STOKER) Dracula & Frankenstein.
LIT27 HANS CHRISTIAN ANDERSEN Fairy tales, great for kids! (3 disks)
PU546 DYNAMIC SKIES good quality Astronomy prog,also contains"planets +Y
PU547 SPECTRUM EMULATOR V2.0 Latest version of this popular emulator!+Y
PU548 REORG 3.11 This is the latest version of this disk organizer+Y
PU549/50 BUDDY IMAGINE SYSTEM Super Imagine helper disks! (2) +Y
PU551 ASI DISK ARCHIVERS All the best,DMS,Lha,packdisk etc,essential! +Y
PU552/4 WALLPAPER for wb or Magic workbench in 8-256 colours! (3) +Y
PU555 GUIDE TO COMMS comms & Big dummies guide to internet(archived) +Y
PU556 DUMMIES GUIDE TO INTERNET unarchived workbench 3 only!Y
PU557 SCION This is a Genealogy program! +Y
PU558 JCGRAPH Demo version of a graphics package! +Y
PU559 IMAGE STUDIO graphics converter program, limited size (shareware)+Y
PU560 SWERVE BACKDROPS exellent 256 colour backdrops (Dos 3 only) Y
PU561 SPECTRUM EMULATOR AGA Fast emulator for 1200/4000 only! Y
PU562 FINAL WRAPPER Some useful macros for Final Writer! +Y
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PD189/90 SILENTS DEMON DOWNLOAD Fab demo! (2) +Y
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PD221 POINT OF SALE Best AGA yet!! 1200 ONLY
PD223/4 SPACEBALLS 9 FINGERS This is MEGA!!(2) +Y
PD225 XANADU DEMO Superb colourful AGA only demo! Y
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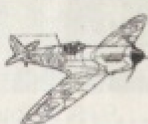
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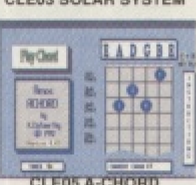
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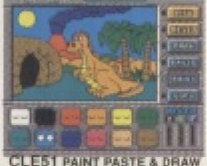
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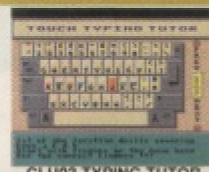
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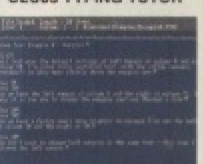
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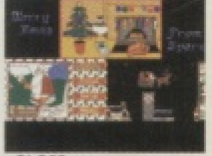
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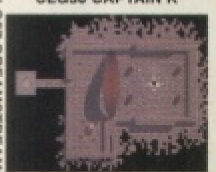

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Tony Horgan delves deeply into his brimming postbag and plucks out this month's wonderful and varied selection of public domain sundries.

WORLD CUP HISTORY

diskbook

DEMO OF THE MONTH

World Cup memories seem to develop some kind of golden gloss over the years. The Boy Lineker in Mexico in 1986, the Cameroons of 1990, Bobby Moore's winning England team of 1966, Bryan Robson's 30 second goal against France in 1982 ... Most of these, and more, are documented in this three-disk presentation.

The largest ever attendance at a World Cup match was 199,854 in the 1950 Brazil finals. The youngest player ever to take part in the tournament was Northern Ireland's Norman Whiteside, at 17 years old. As well as a mass of other facts, you also get cleanly digitised pictures from 15 World Cup finals. It's all tied together with a neat point-and-click front end. Hours of fun for all footy fans.

Available from: Gerard Fitzpatrick, 19 Glenhill Road, Finglas, Dublin 11, Republic of Ireland. Price: £5.00 including P+P. Requires Workbench 2 or higher.







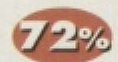
IMAGINE 100%

A1200 demo

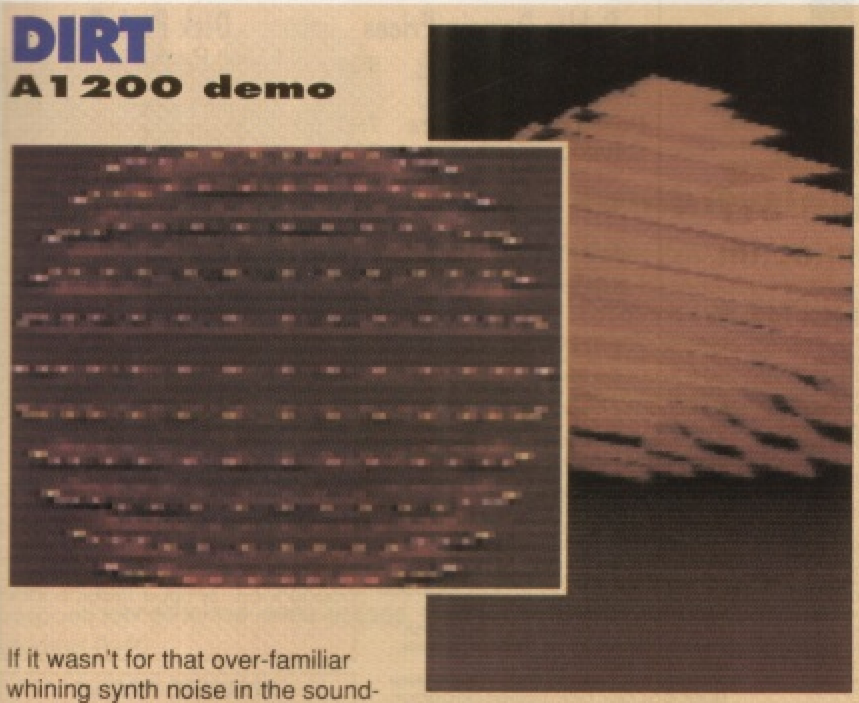
Hammond organ fans take note! The soundtrack on this one is full of tinkly trills and chords from your favourite instrument. It's business as usual, as far as the graphics go.

Moist and tasty bitmap warps are the main filling in this particular sandwich, seasoned with a dash of sauce, in the shape of a semi-naked woman. Brief but very pleasant.

Available from: Freestyle PD, 108 Woodside Way, Short Heath, Willenhall, West Midlands, WV12 5NH.
Tel: 0922 404023. Price: £2.50 including P+P.







DIRT

A1200 demo

If it wasn't for that over-familiar whining synth noise in the soundtrack, this would be a quality slice of Jarre-style electronic trance. Can we take a vote on this please? Does anyone actually like that sound, seriously? You know the one, you only ever hear it in Amiga demos. Just as the track's building into something rather good, in it comes, worming its way into your earhole like an angry wasp.

Apart from that, Dirt is a nice enough demo. It's good to see a few more original effects, even if they aren't that impressive. As if out of obligation, there's a bitmap zoom section among the still pictures and dot patterns.

Available from: OnLine PD, 1 The Cloisters, Halsall Lane, Formby, Liverpool L37 3PX. Price: £1.50 including P+P.

62%

SAMUARI SHOW-DOWN CLASSIEK

AGA game

You know how something can be so bad, that it's actually good? Well this is one of those things. *Samuari Showdown Classiek* is a highly tacky beat 'em up for two players (there's no computer opponent). It just about gets away with being completely crap because of its sense of humour. Among the available moves are things like the tickle kick, the fart, mighty morphing power (in which the fighter splits into three little men), electrodes of hell, and the splits.



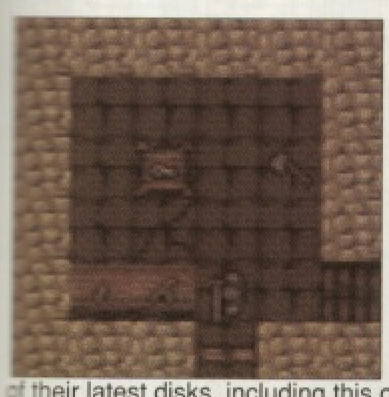


The sprites have been borrowed from Way of the Exploding Fist 2, and the sampled sound effects are horribly scratchy.

However, if in your book, a few good jokes make a decent game, then you'll be able to forgive its rough edges. This isn't actually PD, but it is pretty cheap.

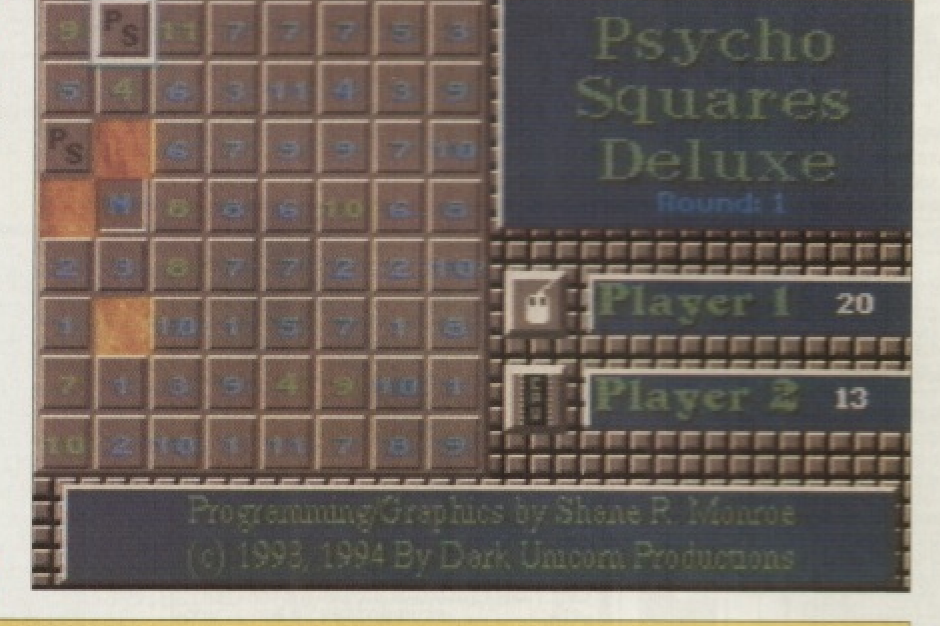
Available from: Richard Toolaram, Avante Software, 22 Lawson Crescent, Great Billing, Northampton NN3 9NS. Tel: 0604 414624. Price: £3.50 including P+P.

55%



ASSASSINS 208

game compilation



Does anyone remember Feargal Sharkey's number one hit 'A Good Heart Is Hard To Find?' I'm afraid I do, and so do the people behind the Assassins game compilations. They've seen fit to put a painfully nasal rendition of the song on all of their latest disks, including this one. Oh dear.

The games on the disk are *Knights, Puzzle*, and *Psycho Squares. Knights* is a simple two-player RPG. *Puzzle* and *Psycho Squares* are both square-based puzzle games, both of which sent me to sleep. Games with squares in them tend to do that to me.

Available from: OnLine PD, 1 The Cloisters, Halsall Lane, Formby, Liverpool, L37 3PX. Tel: 0704 834355. Disk no. 208. Price: £1.50 including P+P.

55%

ADN

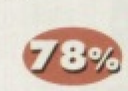
A1200 demo

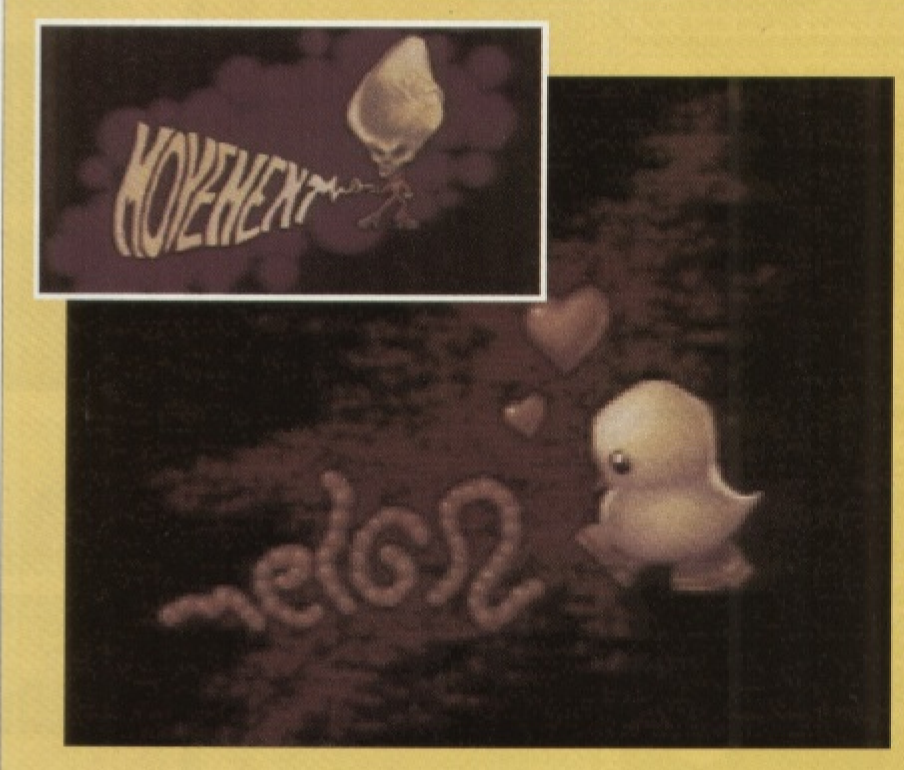
This one could be likened to a box of Quality Street. The first things out of the box are those chocolate triangles in the green foil wrappers, swiftly followed by the strawberry creams and the fudge fingers, which take the form in this demo of texture-mapped vectors, speedy tunnels, shaded vectors and some still pictures.

All that's left after that is the hard toffee sweets in the gold wrappers. Their equivalents here are pictures of the coders pulling faces.

Pleasant enough, but not up to total chocaholic standard.

Available from: Freestyle PD, 108 Woodside Way, Short Heath, Willenhall, West Midlands WV12 5NH. Tel: 0922 404023. Price: £1.50 including P+P.





BLUE LAGOON

A1200 demo

This one doesn't feature loads of flashy graphics. The first half is a simple music demo, with some gloriously distorted TB 303 sounds and some hard drums. Unfortunately the two TB 303 parts are out of tune. After some very minimal colour cycled graphics, a bluesey loop from the 60s track Green Onions plays into infinity, while an assortment of adverts flash up for McDonalds, Coke, Nike and Levis.

Available from: Freestyle PD, 108 Woodside Way, Short Heath, Willenhall, West Midlands WV12 5NH. Tel: 0922 404023. Price: £2.50 including P+P.





CYBERPUNK ROCK VOL.2

music demo

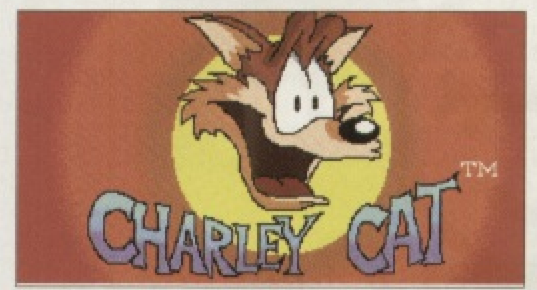
That's right: rock, not rave! There are five tracks here, spread over two disks. Distorted guitars, thrashing drums and big vocal samples are all present. Not feeling particularly well qualified to pass judgment on this one, I drafted in our own Mr Rock, Tony Dillon, whose response was "That's quite cool! The music's not that good but it's a nice idea". He hasn't got a clue has he?

Available from: Scribble PD, 2 Hillside Cottages, Burstall, Suffolk 1P8 3DY. Price: £2.75 including P+P. Disk nos: D186A and D186B.



JAP CAT JAPES

animation



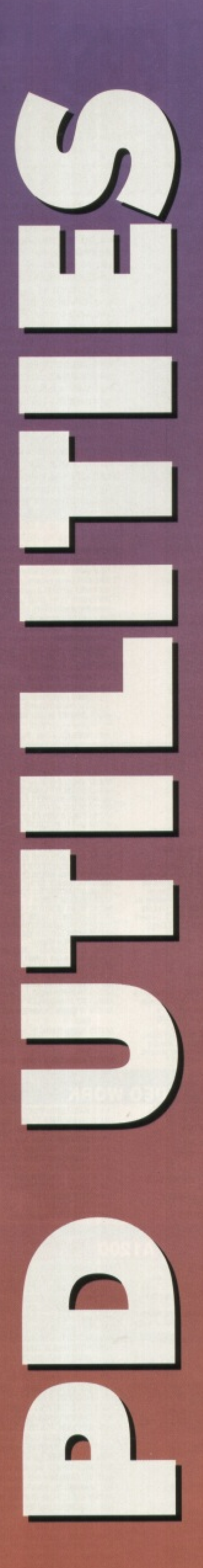
Anthony Whitaker has established himself as the Amiga's leading cartoon animator over the last couple of years, and he's back again this month with another Charley Cat cartoon. Although you need 4.5Mbs of RAM to watch the whole cartoon in one go, there's an option to view it in two parts, which only needs 2.5Mbs of RAM.

MISSING
LOST IN TRANSIT. IF FOUND, TAKE TO PORTSMOUTH LABORATORY. £1000 REWARD

Jap Cat Japes features all the classic cartoon poses, like the goggle eyes, smashed out teeth, thistle-up-the-bum, and all that stuff. This one seems to have more in the way of sampled speech and sound effects than usual, which is a welcome advance, but more work needs to be done cleaning up the samples, and matching the volume levels. The cartoon isn't actually very funny, but it's saved by the animation. Recommended to cartoon fans and budding animators.

Available from: Roberta Smith DTP, 190 Falloden Way, Hampstead Garden Suburb, London, NW11 6JE. Tel: 081 455 1626. Disk nos. AW111 a+b+c+d+e. Price: £5.00 including P+P.

79%



The utilities are really flowing this month, André Digard wades through another pile for you.

A CHORD

guitar chord tutor

All budding guitarists welcome here! Ever wanted to strum along to your favourite tune? Well *A Chord* is here to teach you how. *A Chord* is similar in vein to *The Guitar Chord Directory* which I reviewed in the August PD Utilities. Both *A Chord* and *The Guitar Chord Directory* are designed to provide you with a reference of just about every normal chord you are likely to use. However, whereas *A Chord* shows the fingering positions for all of the chords, it only shows one chord at a time as opposed to *Guitar Chord Directory*'s three.

Unfortunately, *A Chord* also loses out to *Guitar Chord Directory* on a few counts. It is much slower and the layout is not as clear as *Guitar Chord Directory*. Finally, *A Chord* is licenseware, that means your friends must buy their own copy.

Available from: 17 bit Software, 1st Floor Offices, 2/8 Market Street, Wakefield, West Yorkshire WF1 1DH. Tel: 0924 366982. Price: £3.50 plus 50p P&P. 60%

FAST FRET

guitar tutor

Two utilities for guitar players this month. Alan Dykes will be pleased. *Fast Fret* is a simple program that's big on usability. It's straightforward enough; it teaches guitar scales. The program presents a screen showing the neck of the guitar and you can select which scales you wish to learn. It may be simple and crude but the scales work. Novice guitarists will find the ability to slow the speed to a crawl useful whilst experts can try to keep up with scales which are faster than Alan Holdsworth's.

The built-in sound on *Fast Fret* is dreadful, the graphics pretty bad, the neck is shown upside down rather than the more useful vertical and the general Amos feel of the program is duff. Who cares though? It teaches you tons of different scales from simple to blues and rock. The system used would make a fantastic way to learn whole tunes. The only real drawback is that it doesn't show which fingers to use. Dust off your Strat and get playing, it's well worth the money.

Available from: 17 bit Software, 1st Floor Offices, 2/8 Market Street, Wakefield, West Yorkshire WF1 1DH. Tel: 0924 366982. Price: £3.50 plus 50p P&P per order. 85%

KIDS DISK 6

educational

Another month, another *Kid's Disk*. It seems as though I can't escape the little blighters. A fresh extravaganza from Duncan Moran, this time they are aimed more towards the 7-10 year old age bracket. Regular readers of PD Utilities will know that I've taken a shine to Mr. Moran's software, recently his has been the only educational software of note to be released on the Amiga.

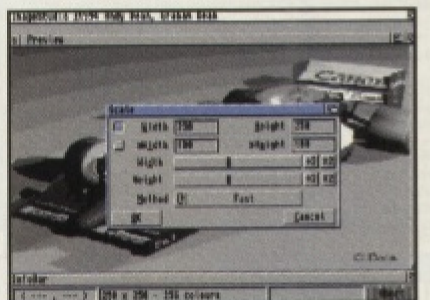
Sadly, this disk was a bit of a disappointment really, which is most unfortunate. The graphics are better than ever, the sound is good but the gameplay? Where is the fun? In this program you learn to run a shop, the idea being that it teaches good maths by making you give correct change and keeping a healthy stock. Unfortunately it's all a bit dull and repetitive.

It should still keep the kids quiet for a few hours, but don't expect it to hold their interest for too long. It's a good attempt but doesn't quite hit the mark and is a long way short of what the author has proved himself capable of.

Available from: Duncan Moran, 24 First Avenue, Colwyn Bay, Clwyd LL28 4DQ. Price: £5.00 including P+P for the next five Kid's Disks. 65%

IMAGESTUDIO 1.01

image processing system

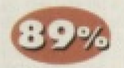


For years the only good image processors have been very expensive. Now, for the second month in a row, there is a cheaper option. *Image Studio* is a shareware system, a demonstration version of which is available as PD. The rather nasty limitation placed on the PD version is that it will only manipulate images up to 250 x 250 pixels in size.

As a taster it certainly whets the appetite. It's easier and faster in use than *BlackBoard* (reviewed last month), though it isn't as powerful. There are quite a few utilities that it has which *BlackBoard* doesn't though such as: Blur image, sharpen, raise, flip, roll, negative, highlight, shadow and save palette. It has an excellent range of file formats available, IFF, BMP, GIF, JPEG, PCX, Targa and any Workbench installed datatypes. It misses out on some effects like the ripple and spiral effects, which *BlackBoard* does so well. It also misses out colour alteration and filtering to some extent. Then it comes bouncing back with a simply dazzling array of colour reduction algorithms.

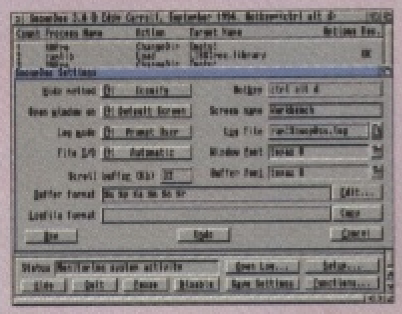
It is impossible to choose between *ImageStudio* and *BlackBoard*, the latter has better effects but the former has better over all handling. As with *Art Department Professional* and *Image FX*, there is only one real choice, buy them both!

Available from: Andy Dean, 14 Fielding Avenue, Poynton, Stockport, Cheshire SK12 1YX. Price: £2 for PD version or £10 for full version.



SNOOP DOS 3

workbench tracer



Snoop DOS is a very serious utility. Essentially, it keeps track of all attempts by other programs to access DOS functions and files. The idea behind it is this: assuming you have just installed some new piece of software on your system and it fails to run, you can check to see what files it is trying to access and hence hopefully be able to get it working.

If you have a hard drive and use a fair amount of PD, *Snoop DOS* quickly earns a place in your heart. It is a truly useable and useful piece of software. Provided you have a reasonable knowledge of AmigaDOS, this program is a definite must. It has already earned its space on my system after only two days of being there. Go get it!

Available from: Scribble PD, 2 Hillside Cottages, Burstall, Suffolk IP8 3DY. Tel: 0473 652588. Price: £1 plus 75p P+P per order. 95%



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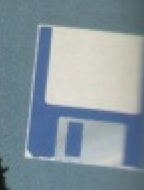
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- E346 **4 STROKE ENGINE** Anim.
- E347 **STEAM ENGINE** Anim.
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- E382 **STATES OF EUROPE** Facts, maps & info
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- E385 **TUTANKHAMUN** (2 disks) Slides of treasures
- E386 **STERLING ENGINE** Anim
- E387 **GRAPH PRO** Produce graphs
- E388 **NIGHT MATH ATTACK** excellent
- E389 **KIDS DISK 5** more fun progs
- E390 **KIDS DISK 6** from Duncan

PROGRAMMING

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- PR 49 **C LANGUAGE COMPILER**
- PR 72 **PASCAL LANG PROG**
- PR 94 **POWER LOGO v1.4** Lisp & Logo
- PR110 **PDC** (3 Disks) Programmers aid
- PR118 **BC-FORTRAN**
- PR166 **AMIGA CODERS CLUB** (6 Disks)
- PR225 **CURSOR COMPILER** Basic language
- PR239 **DME V1.45** Programmers Text Editor
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- PR357 **EZASM** Assemblers
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- PR367 **GNU++C COMPILER** (3 Disks)
- PR368 **PCQ SHELL** Pascal Compiler
- PR369 **'C' LANGUAGE MANUAL v2.0** (4 disks)
- PR370 **C++ 2LATEX** Make Latex files from C++ or C
- PR371 **AMI LOGO v1.4** Logo

VIRUS HELP

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- VH218 **NEW SUPERKILLERS v2.5**
- VH235 **BOOTX V4.45** WB 1.3/2
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- VH409 **EXTERMIN 8**
- VH411 **VIRUS Z v3.07**
- VH413 **ANTICICLOVIR v2** Link virus detector
- VH414 **VIRUS CHECKER v6.33**
- VH415 **SUPER VIRUS KILL** WB 2+
- VH416 **TRONIC VIRUS KILLERS**
- VH417 **VIRUS Z II** WB 2+
- VH418 **ASSASSINS VIRUS KILLERS**

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- CP341 **COOL COPIER v2.0** Fast & safe
- CP348 **ASI DISK COPIERS** Collection
- CP349 **LOCK PIC 2** Removes protection
- CP350 **D COPY v3.1**
- CP351 **MAVERICK COPIER** Rem. protection
- CP352 **SAFE II** Powerful copier
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- CP355 **SUPER FORMATTER v1.0d**
- CP356 **SUPERDUPER v2.02**
- CP357 **BAD FORMAT** Run Bad disks
- CP358 **COPIERS UNLIMITED**
- CP360 **DISKMATE** V.Good (WB2.04+)
- CP361 **SUPERDUPER v3.0** WB2.04+

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- GU261 **LARGE FONTS DISK**
- GU265 **SCANNES CLIP-ART** (3 Disks)
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- GU272 **CLIP-ART COLL** (8 Disks)
- GU273 **CLIP-ART VOL 1** (7 Disks)
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- GU363 **M.A.K.** Mandelbrot adv kit
- GU402 **FREE PAINT** Copy of DPaint
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- GU408 **COLOUR FONTS 3** Dimond, Eye, San
- GU409 **COLOUR FONTS 4** Digi/Font brushes
- GU410 **COLOUR FONTS 5** Cinnam 8, 16 etc
- GU411 **COLOUR CLIP-ART** Hi/Med/Low for DTP
- GU412 **COLOUR CLIP-ART** Animals
- GU413 **CLIP-ART** Animals B&W IFF
- GU414 **CONTACH CLIPART 1** Cartoon, Zodiac
- GU415 **CONTACH CLIPART 2** Buildings, Xmas
- GU416 **CONTACH CLIPART 3** Signs, Teddys, Work
- GU417 **GRAPHICS TOOLS 2**
- GU418 **RAYSHADE** (3 Disks)
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- GU420 **PRO PAGE HELP**
- GU421 **DPAINT TUTOR** Learn to use it
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- GU426 **FONT FARM 1**
- GU427 **FONT FARM 2**
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- GU429 **HAM LAB PRO v2.08** Picture Converter
- GU430 **ICONS GALORE**
- GU431 **STILL STORE**
- GU460 **QUICK GRAB** AGA
- GU462 **POST** Postscript interpreter
- GU463 **POST SCRIPT FONTS 1**
- GU464 **POST SCRIPT FONTS 2**
- GU465 **POST SCRIPT FONTS 3**
- GU466 **GELIGNITE FONTS 4**
- GU467 **ULTRAPAINT**
- GU468 **ARTISTIKS** Art package
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- GU470 **BLUE ROSE FONTS 2**
- GU471 **IMAGINE OBJECTS & JPEG TEXTURES** (6 Disks)
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- GU473 **RUSSIAN FONTS**
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- GU475 **PICTURE PACKER** - for compressing files WB3
- GU476 **BLUE ROSE FONTS 3** - WB2+
- GU477 **CINNAMON FONTS** (2 Disks) coloured fonts WB2+
- GU478 **FONT FARM 5-8** (4 Disks)
- GU479 **STAR TREK DESIGN FILE** -ship layouts etc

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- CC2 **ACTORS** (2 disks) Famous faces
- CC3 **CATS** 16 pics
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- CC5 **DOGS** (8 disks) Assorted
- CC6 **BIRDS** (8 disks) All sorts
- CC7 **MONTAGE LANDSCAPES** (2 disks)
- CC8 **MONTAGE WILDLIFE**
- CC9 **REPTILES**

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- GU328 **ART 3** (3 Disks) Religious
- GU329 **ART 4** WWII Aircraft
- GU330 **ART 5** (2 Disks) Men
- GU331 **ART 6** (2 Disks) Women
- GU332 **ART 7** (2 Disks) Kids
- GU333 **ART 8** Business
- GU334 **ART 9** Office
- GU335 **ART 10** Students
- GU336 **ART 11** Sale
- GU337 **ART 12** (3 Disks) Christmas
- GU338 **ART 13** (3 Disks) Punch
- GU339 **ART 14** Animals
- GU340 **ART 15** Cats
- GU341 **ART 16** Silhouettes
- GU342 **ART 17** (2 Disks) Schools
- GU343 **ART 18** Babies
- GU344 **ART 19** (2 Disks) Sport
- GU345 **ART 20** Olympic
- GU346 **ART 21** (2 Disks) Medical
- GU347 **ART 22** Sea Life
- GU348 **ART 23** Decorative Months
- GU349 **ART 24** Whacky (funny)
- GU350 **ART 25** Holidays
- GU351 **ART 26** (2 Disks) Old banners
- GU352 **ART 27** Art Nouveau flowers
- GU353 **ART 28** Butterflies
- GU354 **ART 29** (2 Disks) Food & kitchen
- GU355 **ART 30** Colouring book (DPaint)
- GU356 **ART 31** Borders (DTP) (2 Disks)
- GU357 **ART 32** (2 Disks) MAC clipart
- GU358 **ART 33** Hornback (scenic)
- GU359 **ART 34** (2 Disks) Teddy Bears
- GU360 **ART 35** (2 Disks) Vanity Fair (fashion)
- GU361 **ART 36** Halloween (weird)
- GU364 **ART 37** Showtime (dancing etc)
- GU365 **ART 38** Vegetarian
- GU366 **ART 39** Floral (detailed)
- GU367 **ART 40** Myths & Zodiac
- GU432 **ART 51** Botanical art
- GU433 **ART 52** Family scenes (2 Disks)
- GU434 **ART 53** Golf Humour (2 Disks)
- GU435 **ART 54** Space & transport
- GU436 **ART 55** Soft scene 2–Rural pics
- GU437 **ART 56** Sports 3
- GU438 **ART 57** Navy
- GU439 **ART 58** Travel (2 Disks)
- GU440 **ART 59** Alphabet (2 Disks)
- GU441 **ART 60** Accents & Flashes – stars etc.
- GU442 **ART 61** Fish & aquatic pics
- GU443 **ART 62** Softscene 3
- GU444 **ART 63** Restaurant (3 disks)
- GU445 **ART 64** Mammals
- GU446 **ART 65** Anim & bird
- GU447 **ART 66** Mossburn animals
- GU448 **ART 67** Burchfield kids
- GU449 **ART 68** Beast & Myth (3 Disks)
- GU450 **ART 69** Transport (3 Disks)
- GU451 **ART 70** Trucks & trains
- GU452 **ART 71** Astrology (2 Disks)
- GU453 **ART 72** Aircraft (3 Disks)
- GU454 **ART 73** Birds – songbirds etc.
- GU455 **ART 74** Dogs
- GU456 **ART 75** Houses, castles & buildings
- GU457 **ART 76** Sports – Mac
- GU458 **ART 77** Horticulture (5 Disks)
- GU459 **ART 78** Military (10 Disks)

MUSIC UTILITIES

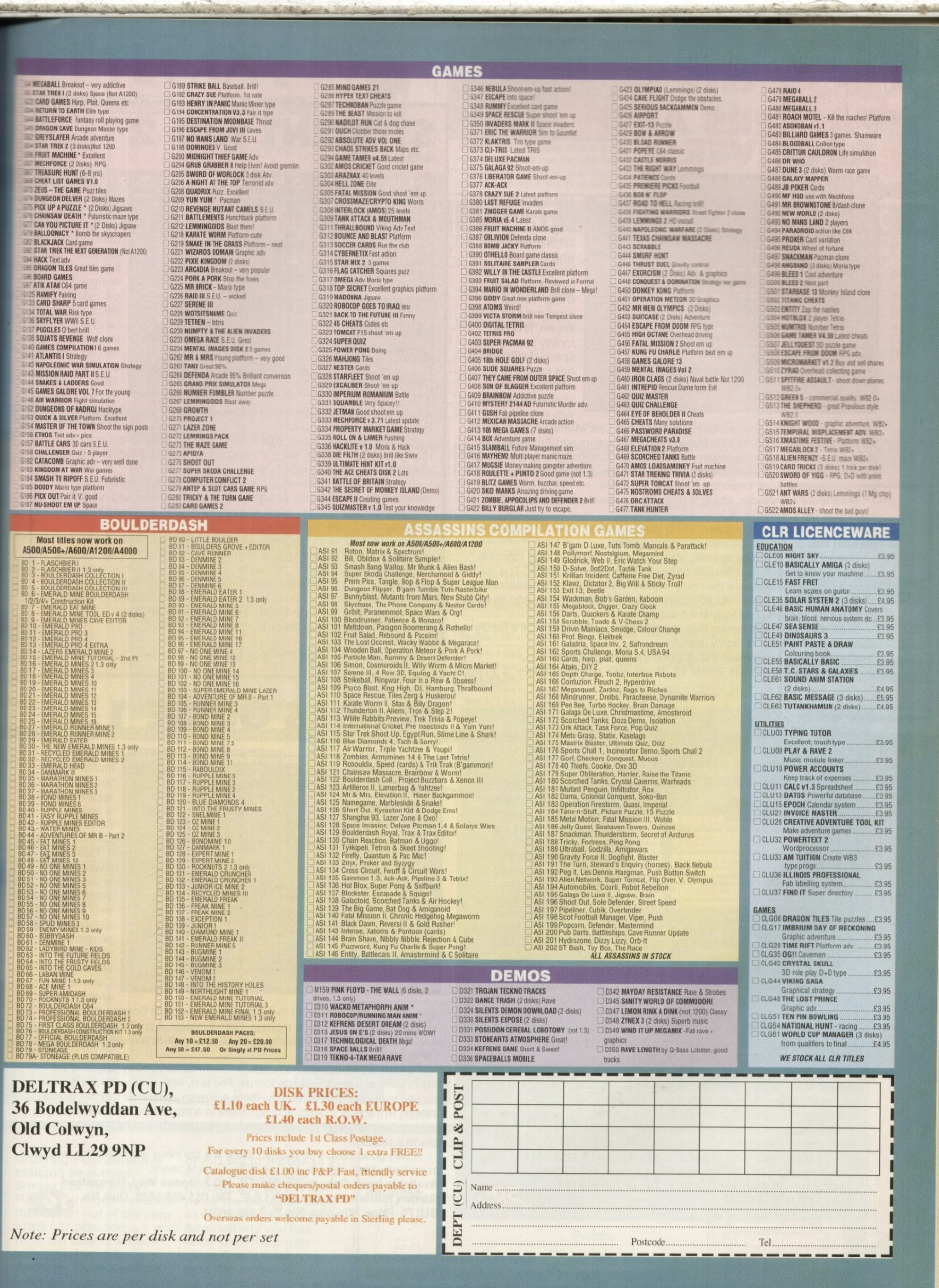
- MU2 **MODULES ONE**
- MU3 **MODULES TWO**
- MU4 **MODULES THREE**
- MU5 **MODULES FOUR**
- MU6 **MODULES FIVE**
- MU7 **MODULES SIX**
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- MU318 **DENNIS SAMPLES DISK 3** Baby cough etc
- MU319 **DENNIS SAMPLES DISK 4** Telephone etc
- MU321 **DENNIS SAMPLES DISK 6** Star Trek etc
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- MU354 **SAMPLE FACTORY** Sound effects
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- MU356 **POWER PLAYER v3.9** module player
- MU357 **IFF BREAKBEATS 1**
- MU358 **TECHNO MODULES 1-5** (5 disks)
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- MU361 **GUITAR TUNER**
- MU362 **MEGA MONITOR** - ripper
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- MU365 **HORN CONCERTOS** (2 disks) WB2+
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- MU367 **MUG DRUMKIT SAMPLES** (2 disks)
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VIDEO WORK

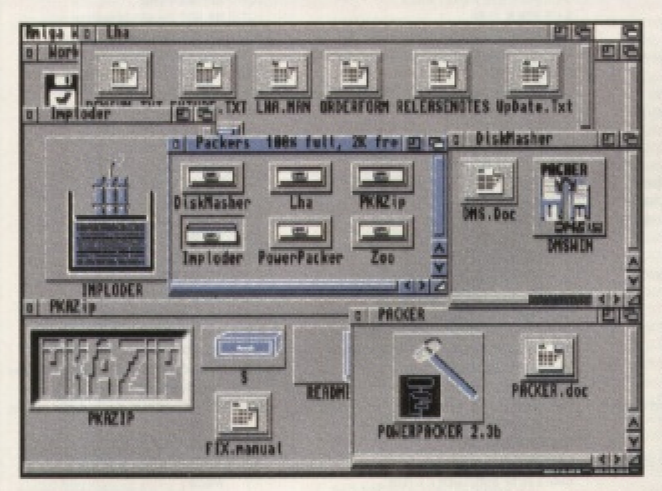
- V 99 **CATALOGUE WORKSHOP 1**
- V100 **CATALOGUE WORKSHOP 2**
- V179 **VIDEO APPLICATION UTILS**
- V180 **VIDI FONTS 1**
- V220 **VIDEO GRAPHICS** (4 Disks)
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- V401 **INSCRIPT** Video titler
- V402 **TELE TITLER 2** Hi-res – use with V408
- V403 **VIDEO EDITORS KIT**
- V404 **CAPTIONATOR** Superb video titler
- V405 **HARLEQUIN VIDEO ART 1**
- V406 **HARLEQUIN VIDEO FONTS 1**
- V407 **HARLEQUIN VIDEO FONTS 2**
- V408 **TELESCROLL 1** Video titler
- V409 **TELETITLER 3** Lo-res – use with V408
- V410 **DESKTOP VIDEO** Add scrolling titles
- V411 **VIDEO WORKSHOP** Borders & Fonts
- V412 **ASSASSINS VIDEO TITLERS**
- V413 **WEDDINGS DTV** (2 Disks) Brushes, Pics, Anims
- V414 **VIDEO TRACKER AGA**
- V415 **VIDEO TRACKER DATA**
- V416 **TELE SCROLLER**
- V417 **TELE TITLER 2**
- V418 **TELE TITLER 2** low res.

A1200

- AU12 **JPEG AGA IMAGES** (9 disks) Superb!
- AU13 **BAD BOYZ AGA SLIDES** (10 disks) Fab!
- AU14 **SLEEPLESS NIGHTS** – 3 utilities
- AU15 **A1200 UTILITIES** – Gif & PCX datatypes etc
- AU16 **A1200 WB HACKS**
- AU17 **ANDY'S WB3 UTILS** Brill! Fakemem, AGAtest
- AU18 **24 BIT UTILS** – 3 conversions progs
- AU19 **WINBLEND** Fractal generator
- AU20 **JPEG UTILS** Rend 24 convertor pics
- AU21 **HD PREP** preps hard drive
- AU22 **HDMEM** needs MMU
- AU23 **RD PREP** preps rigid disk
- AU24 **HD INSTALLER**
- AU25 **MAGIC WORKBENCH** Superb icons (HD only)
- AU26 **AGA UTILITIES 2** 256 colour icon ed etc
- AU27 **AGA UTILITIES 3** Kill aga etc
- AU28 **AGA UTILITIES 4** Bblank, checkaga etc
- AU29 **AGA UTILITIES 5** Degrader, AMIGA to double
- AU30 **AGA UTILITIES 6** A4091 patch, Ham8, etc.
- AU31 **A1200 VIRUS KILLERS**
- AU32 **NEW WB3 SUPER KILLERS**
- AU33 **A1200 INTROS**
- AU34 **HOY AGA DEMO 1**
- AU35 **HOY AGA DEMO 2**
- AU36 **NIGHTBREED** (2 disks) AGA sliedes
- AU37 **FERRARI AGA SLIDES**
- AU38 **CYNOSTIC SLIDES**
- AU39 **KEITH RHODES PICS** Fantasy
- AU40 **RETINA BURN AGA** Brill demo
- AU41 **PANTARHEI AGA** Great new demo
- AU43 **MSM v1.8** for programmers
- AU44 **MAIN ACTOR** Modular anim. package
- AU45 **AGA BLANKER** – 14 different ones
- AU46 **STARTREK PICS 1-5** (5 disks)
- AU47 **MAGIC FACTORY SLIDES 1** – Brill Sci-Fi
- AU48 **MAGIC FACTORY SLIDES 2** – More Sci-Fi
- AU49 **PYGMY PROJ. EXTENSION** – Rave
- AU50 **POINT OF SALE DEMO** – Superb
- AU51 **BLACKBOARD** – Image Processor
- AU53 **WB3 BACKGROUNDS**
- AU54 **KILL AGA v2** Turn off AGA chipset
- AU55 **KLONDIKE AGA** (3 disks)
- AU56 **MOTOROLA INVADERS 2** (2 disks)
- AU57 **UCHESS** (4Mb RAM req'd)
- AU58 **AGA TETRIS**
- AU59 **STEVE PACKER** (10 disks) Animations
- AU60 **NIGHTBREED** AGA Frac Flight
- AU61 **MEGABALL 3** AGA
- AU62 **WB3 DATATYPES + COMMANDS** (2 disks)
- AU63 **AGA SOFTWARE COMP** (4 disks)
- AU64 **AGA ANIM, PLAYER + TOOLS** (2 disks)
- AU65 **AGA+ PICASSO COMP** Molecular render
- AU66 **TEXTURE MAPPING** demo (2 disks)
- AU67 **ALERT TIMER** System alert timing
- AU68 **VTEK VIEWER** with AGA support
- AU69 **VOLCANO** New AGA Megademo
- AU70 **XANADU** Superb AGA demo
- AU71 **IT SMELLS LIKE CHANNEL No5** Brilliant
- AU72 **ASSASSINS MULTIVISION AGA** Excellent
- AU73 **JPEG DATATYPES**
- AU74 **CHROMAGIC AGA** Dual crew music
- AU75 **MANGA SLIDES AGA** (4 disks)
- AU76 **MORE IMAGINE OBJECTS** (13 disks) full
- AU77 **NLP RENDERSHOW** (2 disks) ray-traced
- AU78 **BACKDROP STRAMASH** background pics


GAMES
MEGABALL Breakout – very addictive
STAR TREK I (2 disks) Space (Not A1200)
CARD GAMES Harp, Plait, Queens etc
RETURN TO EARTH Elite type
BATTLEFORCE Fantasy roll playing game
DRAGON CAVE Dungeon Master type
GREYSLAYER Arcade adventure
STAR TREK 2 (3 disks)Not 1200
FRUIT MACHINE * Excellent
MECHFORCE (2 Disks) RPG
TREASURE HUNT (6-8 yrs)
CHEAT LIST GAMES V1.0
ZEUS – THE GAME Puzz tiles
DUNGEON DELVER (2 Disks) Mazes
PICK UP A PUZZLE * (2 Disks) Jigsaws
CHAINSAW DEATH * Futuristic maze type
CAN YOU PICTURE IT * (2 Disks) Jigsaw
BALLOONACY * Bomb the skyscrapers
BLACKJACK Card game
STAR TREK THE NEXT GENERATION (Not A1200)
HACK Text adv
DRAGON TILES Great tiles game
BOARD GAMES
ATIK ATAK C64 game
G125 RAMIFY Pairing
G133 CARD SHARP 5 card games
G134 TOTAL WAR Risk type
G136 SKYFLYER WWII S.E.U.
G137 PUGGLES Q'bert brill
G138 SQUATS REVENGE Wolf clone
G140 GAMES COMPILATION 16 games
G141 ATLANTIS I Strategy
G142 NAPOLEONIC WAR SIMULATION Strategy
G143 MISSION RAID PART II S.E.U.
G144 SNAKES & LADDERS Good
G145 GAMES GALORE VOL 7 For the young
G146 AIR WARRIOR Flight simulation
G152 DUNGEONS OF NADROJ Hacktype
G153 QUICK & SILVER Platform. Excellent
G154 MASTER OF THE TOWN Shoot the sign posts
G156 ETHOS Text adv + pics
G157 BATTLE CARS 3D cars S.E.U.
G158 CHALLENGER Quiz - 5 player
G182 CATACOMB Graphic adv – very well done
G183 KINGDOM AT WAR War games
G184 SMASH TV RIPOFF S.E.U. Futuristic
G185 DOODY Mario type platform
G186 PICK OUT Pair it. V. good
G187 MU-SHOOT EM UP Space
G189 STRIKE BALL Baseball. Brill!
G192 CRAZY SUE Platform. 1st rate
G193 HENRY IN PANIC Manic Miner type
G194 CONCENTRATION V3.3 Pair it type
G195 DESTINATION MOONBASE Thrust
G196 ESCAPE FROM JOVI III Caves
G197 NO MANS LAND War S.E.U.
G198 DOMINOES V. Good
G200 MIDNIGHT THIEF GAME Adv
G204 GRUB GRABBER II Help Elvin! Avoid gremlin
G205 SWORD OF WORLOCK 3 disk Adv.
G206 A NIGHT AT THE TOP Terrorist adv
G208 QUADRIX Puzz. Excellent
G209 YUM YUM * Pacman
G210 REVENGE MUTANT CAMELS S.E.U.
G211 BATTLEMENTS Hunchback platform
G212 LEMMINGOIDS Blast them!
G218 KARATE WORM Platform-cute
G219 SNAKE IN THE GRASS Platform – neat
G221 WIZARDS DOMAIN Graphic adv
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PACKERS AND ARCHIVERS
compression systems



The world of Amiga public domain programs is chock full of programs which are compressed using some method or other. Compressing, or archiving as it is also known, is done mostly to save disk space. Anyone who has used a CU AMIGA coverdisk should be familiar with archived programs. The most common archivers are LHA and Disk Masher, both of which we use frequently. They're both included on the Packers and Archivers disk, there are also four others including PKAzip and Zoo which use compression systems more normally found on PC disks, however, they're certainly handy if you are following Andy Leaning's conversions series.

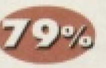
Then there's *Imploder*, which is probably the least used compression method of the six on this disk.

Finally there is *PowerPacker*, which must be responsible for more compressed files on the Amiga than any other system.

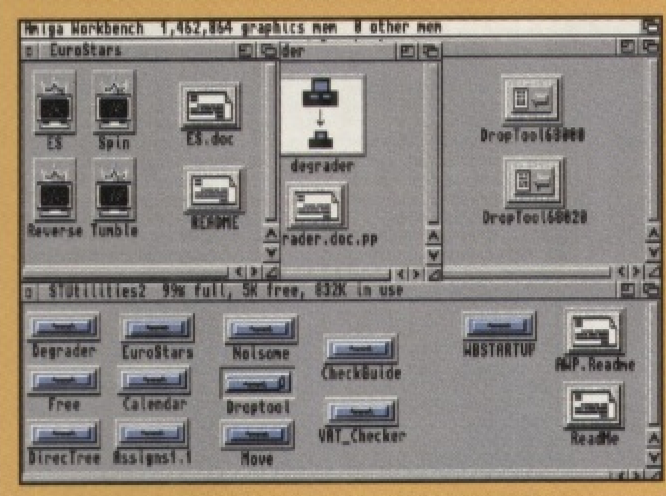
PowerPacker is Amiga specific, you won't find it on any other machine, but it is probably the most flexible compression system available. The main reasons for its flexibility are the many utilities which work in conjunction with it, such as *PPMore* which lets you read *PowerPacked* text files, and its ability to create packed programs which will still run.

In all, this unprepossessing disk is well worth getting hold of. It's hardly Earth shattering but it is highly useful.

Available from: Amiganuts PD, 3 Spring Road, Bitterne, Southampton, SO19 2BH. Price: £1.25 per disk plus 60p P&P.



STUDENT AID 2
education



Student Aid 2 breaks the mould and really does what its title suggests. The program is designed to educate students. It is set up to create tests on any subject and to show the users progress. It's a long way from being the most exciting educational program available, but it does its job well enough.

Student Aid is extremely slick in its design, the screens are easy to read and clearly laid out, there are also plenty of options available to optimise the program to your preferences.

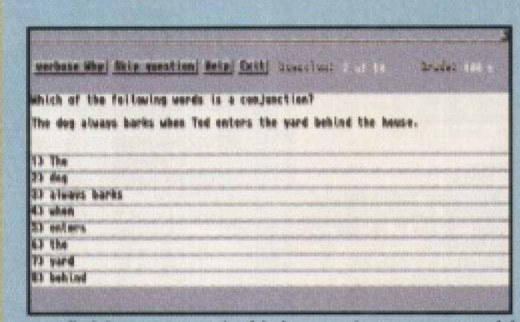
Perhaps best of all, there is a large range of example tests. They are far from being of great use as tests, being very American and not particularly well worded, but they serve as good inspiration for what could be achieved with a little imagination.

The program would definitely be at its best when used as a student's revision aid. With a small group of students inputting the tests it could become extremely useful, though its 'multiple guess' format does limit it somewhat. Just creating the tests themselves should be good revision. Well worth a look for those who have regular examinations to take.

Available from: Roberta Smith DTP, 190 Falloden Way, Hampstead Garden Suburb, London NW11 6JE.
Tel: 081 455 1626.
Disk No. BU170. Price: 90p plus 50p P+P per order.

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ST UTILITIES 2
workbench utilities



STUtilities is a collection of vast utilities. Some utilities include: *Assign 1.1*(a small program which does multiple assigns), *Free* (a CLI program which tells you the amount of free space on a device, *Directree* (a program to list all the files on a disk), *Eurostars* (a small starfield generator), *Noisome* (a program which makes a sound when keys are presses),*Check Guide* (tests the integrity of Amigaguide files), *VAT Check* (checks VAT registration numbers are genuine) and a calender.

The best utility, however, is undoubtedly *Degrader*, a program designed to help newer machines run incompatible or just plain awkward software. An absolute boon on machines with no fast memory fitted to them, it can fake various amounts using just chip memory. It can also make your machine pretend to be an NTSC machine, switch caches on or off and many other functions beside. Some of it is a little on the technical side, but those parts are mostly fine tuning.

Also, there's *Droptool*, a reasonable little program designed for people who don't like to leave their mouse alone. The idea behind it is that it can be configured to manipulate files in interesting ways such as playing sounds or editing text files. To perform the function you simply drop the file into Droptool's window. The last worthy mention is *Move*, a CLI utility which moves files about. It is used just like Copy but moves the file instead . Easy huh? Only question is why this isn't a standard CLI utility.

Available from: Saddle Tramps PD, 1 Lower Mill Close, Goldthorpe, Rotherham S63 9BY. Tel: 01709 888127.
Price: 95p plus .50 P+P.

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COMMS GUIDE 1.1
educational

It's not often that an educational program appears which is about Comms. And *Comms Guide 1.1*, as might have guessed, is such a program. It is a very good idea to have such a program considering the popularity that Comms is enjoying right now. This guide is aimed at those new to the world of Comms or anyone who is thinking of getting a modem. Unfortunately, it is all too good to be true. This program is too patchy to be of much use to anyone totally new to the world of Comms.

To start with there are no AmigaGuide links, completely negating the whole point of using the Guide format. The text, while well written and unassuming in places, is often patchy, there are even apparently random words missing in tracts of it. Also, although there is some useful information on how to keep the costs of calls down there is a complete lack of information on how to use a modem.

A very good idea, unfortunately there are too many glitches in the program to make it of real value to any would-be Comms users.

Available from: Roberta Smith DTP, 190 Falloden Way, Hampstead Garden Suburb, London NW11 6JE. Tel: 081 455 1626. Disk No. BU170. Price: 90p plus 50p P+P per order.

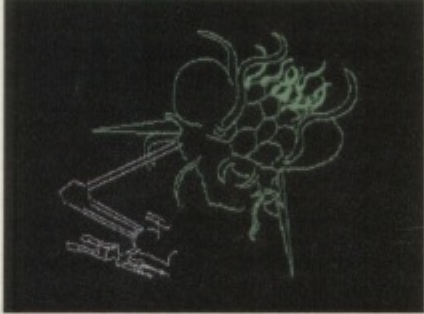
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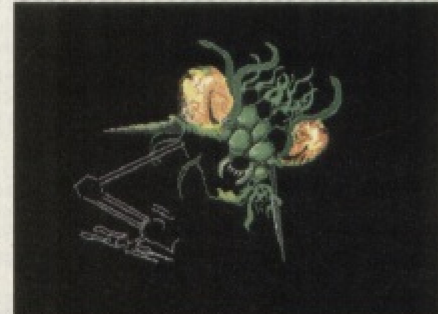
And the readers' artwork just keeps rolling in.

UFO ENEMY UNKNOWN

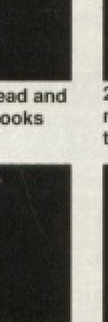
by Joesph McVeigh, Scotland.



1. First of all, the basic outline of the head and robot arm are drawn in freehand. It all looks very dark and mysterious.



2. Then, the eye is created using spray, smooth, mix blend a number of brushes. Some parts of the face and spike are coloured in.



3. The rest of the face, robot arm and torso are now added giving a more distinctive outline.



4. Next, the other arm is added and then the hoses and power rocket are added.



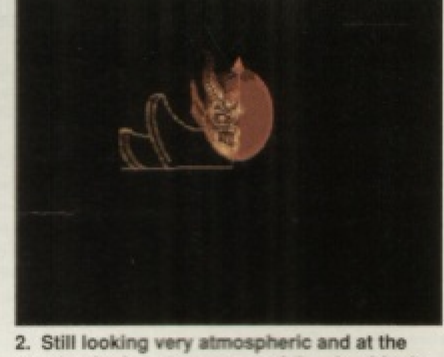
5. Finally, the background is done separately using fill, line draw, small brush, blend and spray. The textured ground is created using a self made brush. The alien is cut out as a brush then positioned in the background. The smaller alien is achieved by scaling down the brush. The flying saucers are made separately then cut out as a brush and positioned in the picture. The text is added in translucency style and a few stars are dotted around to finish off the picture.

THE EMPEROR OF ANSALON

another ghoulishly good entry by Joseph McVeigh, Glasgow, Scotland.



1. Again a very dark scene to begin with. First a semicircle is drawn as a guideline for drawing the mask. The basic detail of the horn, eye and teeth begin to take shape.



2. Still looking very atmospheric and at the very beginning stages, part of the shoulder is drawn with a bit more detail and the shoulder guard is then put into proportion.



3. Next, using smooth with the second smallest round brush, the colours were smoothed to give a solid effect and coverture to the mask. Now it's beginning to take shape.



4. The head is protected as a background and then saved separately as a brush. The chest and lower part of the body are also drawn in this way.



5. All parts were are now added together. The figure is mirrored to produce the other half. The drawing is now altered to avoid the impression of just two mirror halves.



6. The lightning between the hands is given more definition. A smudge effect using merge and smooth creates the glow effect and some more lighting is added to the armour.

WAR CRIMES

by Clive John, Blaenavon.



KATHERINE by Steve Hazelwood, Gloucestershire.

This picture was created using freehand on a 1Mb Amiga using *DPaint IV* in Hi-Res with 16 colours.



MR BEEF

by Paul Love, Pontypool.



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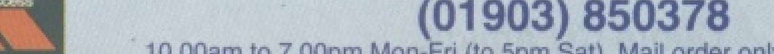
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Multi I/O Card for A1500/2000/3000/4000	£ 129.00
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Zip RAMS (every 2Mb)	£ 79.00

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At Bus 2008 IDE Controller for A1500/2000/3000/4000	£ 99.00
Alfa Power IDE Hard Disk Controller for A500/500+	£ 99.00
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For A1200/A600
(Internal 2.5" complete with cable and installation software)

40Mb
60Mb
85Mb
120Mb
209Mb
250Mb
340Mb

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For A500/500+/1500/2000/ 3000 /4000 (complete with controller)

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250Mb
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420Mb

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Migraph Full OCR	£ 49.95
Touch Up V4.0X Upgrade	£ 35.00
Upgrade to full OCR	£ 25.00

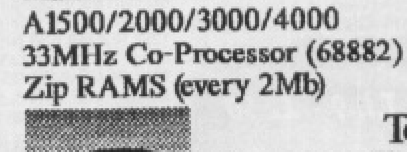
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A600 1Mb w/o Clock	£ 29.95
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NEW GENLOCK FROM RENDALE

At last, the new Super-VHS genlock from Rendale is available. The Super-9402 is a true S-VHS genlock, offering high quality output, together with other features. It offers the ability to fade Amiga graphics in and out, and also to cross fade between Amiga graphics and your video input. Various extra modes are offered, including two keyhole modes.

Buy this new genlock directly from the manufacturers, at a price of only £299 including VAT and delivery.

COME TO RENDALE, GET THE BEST.

Contact: **Marcam Ltd., 62 Tenter Road Moulton Park, Northampton NN3 6AX.**

Tel: 01604 790466 Fax: 01604 647403

Quote CU Amiga.

NEXT MONTH...

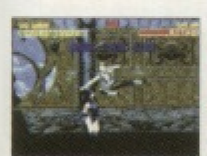
CHRISTMAS AND NEW YEAR SPECIAL!

AT LAST!

If these games don't get to us for the January issue then they probably won't be on sale for Christmas so we should be reviewing, after a lengthy wait and many broken promises over the last few months' Next Month pages:

ALIEN BREED – TOWER ASSAULT
JUNGLE STRIKE
LORDS OF THE REALM
SENSIBLE WORLD OF SOCCER

And very possibly:



MORTAL KOMBAT 2
CANNON FODDER 2
TFX
SENSI GOLF

We're really pulling out the stops next month, there's another superb utility on disk which will make life easier for you and your Amiga and a special surprise which takes CU AMIGA one step further than any other magazine in the Amiga market – and it's all for you in the January 1995 issue of CU AMIGA!

AND

We promised it last month, but due to two of our test machines (which ones shall remain nameless) breaking down, you'll see it in January: The great Amiga – Mac – PC shootout. Which machine in the under £1,000 category will triumph?

COMIC SETTER

ON DISK 98

Faster than a speeding bulletin board ...
Stronger than the average page design package ...
More fun than a bouncy castle ...

If you've ever wanted to beat the Beano at its own game or get your friends to marvel at YOUR comics then this internationally known package is just what you've always wanted for Christmas. Besides which, it's great fun and easy to use!



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Dear Newsagent

- ❑ Please reserve me a copy of CU AMIGA January 1995 complete with the *Comic Setter* coverdisk and any other surprises they may have in store.
- ❑ I would like to reserve CU AMIGA, Europe's most up-to-date and exciting Amiga magazine, every month.

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CU AMIGA is distributed by Frontline Distribution.

AMIGA Workshop

ISSUE 24 DECEMBER

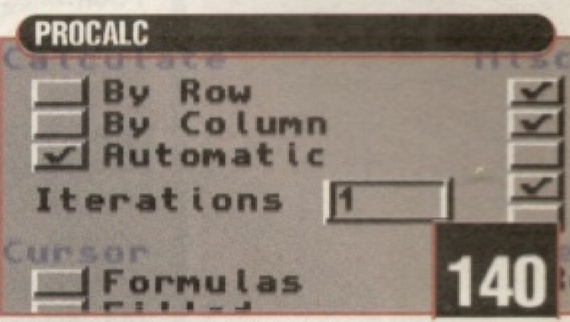
Here we are again, down at the Amiga Workshop. This is where you can get clued up on all things Amiga, whether it's animating graphics, making wonderful sounds, backing up your hard drive, writing a demo, running your accounts or logging onto the Internet, it's all here in the next 32 pages.

BUYERS' GUIDE



We are now entering the silly season. Getting caught up in the Christmas rush is all too easy, so you should be sure of exactly what you want before you commit your festive folding stuff. Andy Leaning has some tips in his final Buyers Guide.

PROCALC



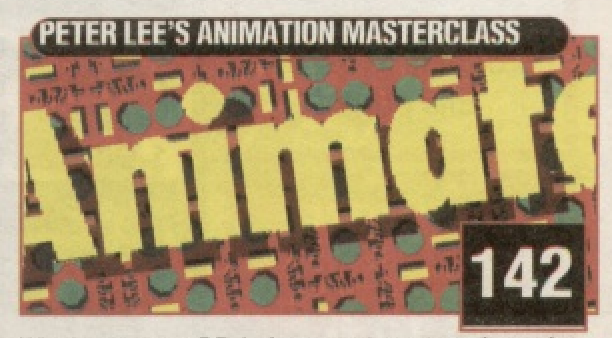
Small businesses and home accounts are a breeze with last month's cover-mounted *ProCalc*. Our series of in-depth tutorials begins this month with an overview of the basic functions.

CONVERSIONS



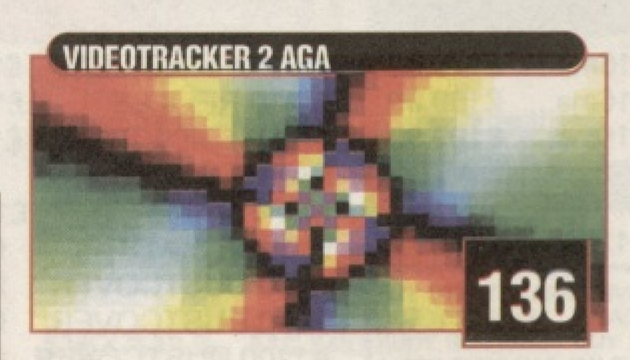
Take a look at the PC peripheral market and you'll find plenty of relatively cheap add-ons. The good news is that many of these products are Amiga compatible, even if some require a little modification. Take it away Mr Leaning.

PETER LEE'S ANIMATION MASTERCLASS



Whether you're a *DPaint* fan or you've got a soft spot for *Brilliance*, you're catered for either way in Peter Lee's Animation Masterclass. This month he's trying to frighten poor old Silas Marner.

VIDEOTRACKER 2 AGA



Part one of our tutorial begins this month, with a quickstart guide to creating your own demo. We also have the first instalment of a comprehensive guide to using all the effects. Tony Horgan shows you how.

COMMON QUESTIONS



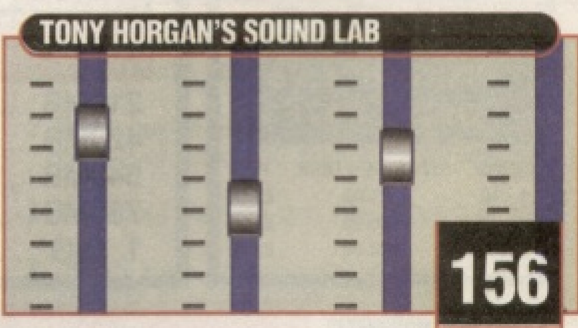
More of those commonly asked questions are answered by John Kennedy, such as "What are the benefits of a hard drive?", "What's the difference between 25 and 3.5 inch hard drives?" and "How can I reduce disk swops?"

WIRED WORLD



For all those who are just starting out in the world of Comms, bulletin boards and the Internet, here's part 2 of our beginner's guide. This month Peter Fitzpatrick has some sound advice on buying modems.

TONY HORGAN'S SOUND LAB



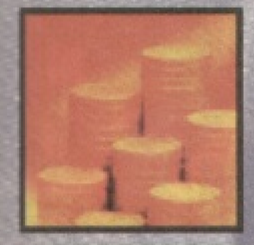
Discover new and amazing sounds with your Amiga. This month Tony Horgan focuses on *The Realtime Effects Generator*, what it can do for you, and has some advice on using effects with mixers.

Regulars

150 QUESTIONS AND ANSWERS
Those questions just keep on flooding in. Fortunately John Kennedy and Andy Leaning are on hand to mop them all up, and give some answers in the process.

158 BACKCHAT
Some would call it a letters page, some would think of an awfully clever alternative name for it. We settle for something in between, and call it Backchat. This is your chance to get your views into print.

162 POINTS OF VIEW
Everyone seems to think they could handle the Amiga better than the old Commodore did, including David Cassidy (no, it's not the singer, it's the bloke from Cynostic PD).



BUYERS GUIDE

THE CU AMIGA GUIDE TO HAPPY BUYING

PART 5

Over the last few months we've covered most aspects of buying. Andy Leaning sums up his final instalment with the best tips from the series.



Over the past few months I've tried to cover and provide helpful hints for all possible buying environments (such as mail order, shows, advertisements). However, no matter where you may be buying from there are several things you can do to provide some level of security and peace of mind.

Many of these pointers are just plain common sense, but in the excitement and heat of buying a new computer it's very easy to let caution slip and hand over hard-earned money without thinking.

STOP AND THINK!

Perhaps the best tip I can give you is to step back for a minute, take a deep breath and think. Take yourself away from the excitement and pressure of the sales environment and ask yourself is this really what I want? Is it a good price? This tip should be followed not just when you buy something for your Amiga but whenever you make any large investment. There are laws forcing financial services companies to give you a seven-day period of grace in which you can cancel a transaction, to give you a chance to think before committing to something you possibly may later regret!

Having made a decision to buy, try to check that what you intend to buy works. This is not so necessary when buying brand new 'off-the-shelf' goods, but equally its absolutely vital if buying secondhand. Would you buy a secondhand car without taking it for a test drive? No, of course you wouldn't so why buy a printer without checking that it actually prints!

If buying from a company, ask if you can pay by credit card. This won't be possible when picking up goods from individuals, but it's a service increasingly offered by many organisations – for example some market traders, auctioneers are now accepting payment by credit card – so it's worth asking. Credit cards will give you a level of security that cash and other payment methods don't, as they give you the chance to cancel the transaction if you change your mind or if the goods are faulty.



If you're buying from sources you are not sure about, find out if any warranty is offered, and if buying from a commercial source such as a manufacturer, you can use warranty periods as a negotiation tool. If two companies are offering what seem like similar products, yet the one you want is more expensive, find out if they will extend the normal warranty in return for you paying a higher price. If not, will they reduce the price?

DETAILS, DETAILS

Remember that companies deal with thousands of people and often stock hundreds of similar products, so the possibility of mistakes being made are endless. You can help avoid this by supplying the retailers as many exact details as possible describing precisely what you want. Some requests companies receive can consist of nothing more than 'I want a RAM upgrade for an Amiga'. The lack of a return telephone number in this example leaves the company with no choice but to write back asking for more details. In this case if more information had been provided the customer could have had his upgrade the next day, instead he have to wait a week and half for correspondence to go back and forth whilst the company sorts out what exactly he wanted – a 1Mb upgrade for an A500 Plus.

If you are buying from a mail order company check the availability of stock before you order – particularly in the current Amiga market. If the company doesn't have stock when will they next have it, and if they don't have products is there a company that has got stock that could get it to you sooner. Why should you wait?

And when the goods finally arrive make sure that you receive exactly what you ordered and that the goods are in working order. If not pick telephone the supplier immediately and ideally follow the call up in writing.

That's it for this series I'm afraid, but fear not a similar but new, improved, buyers' guide will kick off early in the new year. CU

TOP TIPS FOR BUYING

1. Always check what you are buying and make sure it works before you part with any money.
2. When buying always try to use a credit card, and never ever send cash through the post.
3. Ask about warranty and always get a receipt.
4. Clearly state what you want and check availability of stock if you are not there in person.
5. Check any goods that are being sent direct to you and in case of any problems contact the supplier immediately.

CONVERSIONS

PART 2

In the second instalment of our PC conversions series, we show you how PC printers can be connected to your Amiga.


Samsung SP-2417, one of the many PC printers that will work with the Amiga.

If you look through any PC magazine you'll probably find it packed full of cheap peripherals for the PC. This can be very annoying. After all, why should your PC owning friends have all those wonderful products. The Amiga is easier to use, costs less and in many cases does more, so why can't we get our hands on all those extra goodies too? Well actually, for the most part, you can. So you can have your cake and eat it.

IT'S VITAL

Last month we explored how to use PC files, this month we get things moving on the hardware front and show you how you can connect PC-based printers. However, before I launch into exploring the mechanics of connecting a printer you need to buy one, and it's vital that you get the right type.

Whilst most types of PC printers can be used on the Amiga, there are some that can't. Therefore there are certain criteria you should look for when you buy.

First, what type of interface is there for connecting the printer to the computer? It might just happen that the printer will not physically connect to the Amiga. Forget jiggling about with compatibility problems. If you can't get the thing to actually connect you're stuffed. However, in most cases there are two common types of printer interfaces – Centronics (Parallel), and Serial (RS232), and luckily the Amiga supports both of them. Warning: if you see a printer using any other form of interface stay well clear of it.

The next specification to check for is firmware compatibility. Firmware is the software that the printer uses to convert instructions from the computer into physical commands such as what and whereabouts on the page to print. For dot matrix printers there is, luckily, a major industry standard – Epson – which, again, the Amiga can support. If you intend to buy a dot matrix printer ensure it's Epson compatible.

Likewise, for ink jet printers, there is a similar standard – Cannon bubble jet – so look out for this when buying. Finally, laser-based models should have HP Laserjet compatibility or emulation.

Once you've got the printer that you want and are sure that it has the correct standard what next? Assuming you went for either a Centronics or Serial interface printer the connecting leads can be purchased from most hardware advertisers in here. You should also be able to get an appropriate cable from the company you purchased the printer from. All you have to do is tell that you have a Centronics, or Serial printer and want a lead to connect it to the Amiga. Typical prices range from £10 to £20.

Having connected the printer using this cable you'll then need to tell the Amiga which type of printer you are using. It's unlikely that the Amiga will directly support the printer you have purchased, but if you followed our earlier advice you'll have a printer that is compatible with either Epson, HP, or Cannon and standard drivers for these types are supplied as standard with your Amiga.

YOUR PREFERENCE

For example, to use the Samsung printer that I reviewed a while back, I called up Preferences (Prefs on your Workbench disks), selected the


There are two common types of interface – Centronics (Parallel), Serial (RS232). A Centronics interface is pictured above.

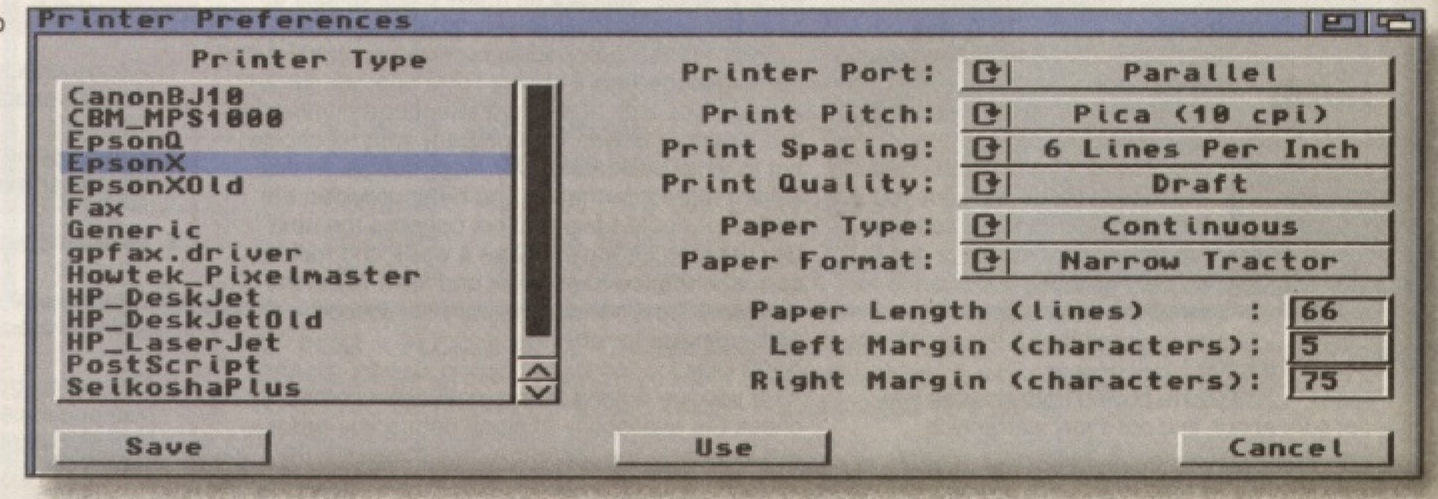
Printer option and chose the EpsonX driver. Practically all Amiga software will print via these Preferences drivers, and once you've selected the right driver you shouldn't have much of a problem. For ink jet printers try the HP Deskjet or Canon BJ10 drivers. Star dot matrix printers in particular will work without problem using the Epson drivers, as will models Nec, Citizen, Seikosha, and Panasonic.

Having done this you can now try printing from your favourite program. One of our recent cover disks would be a good one, like the *DPaint 5* preview, *ProCalc* or even *XCAD* which is on this month's disk. CU

CU AMIGA, CAMPAIGNING ON YOUR BEHALF!

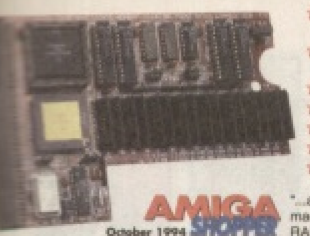
Over the last month we haven't just been researching this article to help you connecting PC products. We've also been talking to many of the hardware advertisers in CU AMIGA, convincing them to stock some of the low cost PC printers you'll find in the PC magazines.

As a result of this work you'll now start to see many of the larger advertisers in CU AMIGA advertising new, aggressively priced, printers. So when thinking about buying a new printer check out the adverts in CU AMIGA, you could find a few surprises.



You should find that at least one of the standard Workbench printer drivers will work with most PC printers.

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Partially populated units expand to full 8Mb with ZIP modules at £74.99 per 2Mb.

33MHz FPU....£59.99
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AMIGA SHOPPER October 1994 "...a classic case of reliable design... the well made and confidently thought out Zydec RAM expansion takes the gold award."

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N.B. Any memory fitted to this unit is in addition to that on your machine already, to a maximum of 8Mb on the external unit.

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AMIGA FORMAT March 1993 Verdict 84% "Very attractive indeed - you get a good deal for a decent drive."

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VIDEOTRACKER TUTORIAL

PART 1

Tony Horgan begins the first part of a new series which will be exploring all the delights of the brilliant demo-creating package VideoTracker.

What you can't do with *VideoTracker 2*, frankly, isn't worth doing. *VideoTracker 2* gives you access to state-of-the-art audio-visual effects from a simple point and click interface. No programming is involved. You don't even need any video equipment, although there's built-in genlock support. This series of tutorials is centred around the AGA version of release 2.0, although most of it will also be relevant to previous releases and non-AGA versions.

WHERE TO GET IT

We gave away the fully functioning *VideoTracker 2 AGA* with the November 1994 issue of CU AMIGA. If you missed it, you may still be able to get the magazine and coverdisks from the back issues department – telephone them on 0858 468888. *VideoTracker 2* is also available in two other versions, compatible with *Kickstart 1.3* and upwards. These are available for £15 from: Peter van Campen, Tuinstraat 17, 1944 VT Beverwijk, The Netherlands. Please add £5 to the order if paying by cheque, to cover bank costs. *VideoTracker 1.42* was given away with the June 1994 issue of CU AMIGA.

BRIEFLY THE BASICS

VideoTracker creates demos by playing animations, pictures and other graphic effects in time with the samples of a *Protracker* or *OctaMED* music module. Demos can be saved out during production as a 'Video' file.

Once the production is finished, the whole thing can be saved as a single executable 'Vidule' file, allowing for free-standing, auto-booting demos.

THE CONTROL PANEL

VideoTracker is operated from this control panel, and the pull down menus. This is what all the buttons and sliders do.

1 The filename of your music module should appear here, although often it doesn't. This isn't important.

2 *Protracker* and *OctaMED* modules are made up of a string of blocks. The first block in the list is song position 0, the second block is position 1, and so on.

3 This is the currently selected sample, specified by number and name.

4 Effects with a higher priority will override lower prioritised effects.

5 Each sample can cue just one effect, or a sequence of effects. This is the first effect in the sequence. In this case it's a two-colour IFF picture called SOMEJUSTICE.

6 This is the last effect in the sequence. Here it's the plasma routine. There are only two effects in this case.

7 The effect speed control can be used to add a

VideoTracker AGA, CU Amiga.

Module Name: 1
Songposition: 0 2
Sample: 8 Fatback-Horn 3
Priority: 4 1
First Effect: 5 0 SOMEJUSTICE
Last Effect: 6 1 Plasma.rot
Effect Speed: 7 0 Effect Loop: 10
Anim Speed: 8 0 Anim Loop: 11
Routine Mode: 9 24340
Copy Songposition 12
Paste Songposition 13
Copy Sample 14
Paste Sample 15
Vidule Size: 1983996 20

	Available	Largest	Video
Chip:	408560	397664	1501034
Fast:	3001776	2951768	482962

Play 16
Play Songposition 17
Delete 18
19 PAL (50hz)

specific delay between the cuing of each effect in the sequence. When set to 0, the next effect is cued each time the sample is played. When set to 1, the whole sequence is played through at full speed.

8 When the Anim Speed is set to 0, animations are played as fast as possible (50 frames per second in many cases). Frame rates can be decreased by increasing this value.

9 The routine mode setting dictates the way in which the effects are displayed. This setting covers the whole of the current effect sequence for the selected sample. The routine mode can be anything from 0 to 65532, although only the lower values are relevant to many of the effects. The routine mode allows you to have many variations from a single effect. The function of the routine mode varies from one effect to another.

10 The effect loop button can be on or off, and is switched by clicking it with the left mouse button. When it's off, the sequence of effects will run through to the end, and stop there. When the loop is on, the sequence starts again from the beginning, once it has played through.

11 Animations will play to the end, then stop, when this is turned off. They'll loop back to the start when it's on.

12 Use this to copy all of the settings for the current song position, for pasting into another song position.

13 Use this to paste your copied data.

14 Use this to copy the settings for selected sample in the current song position, for pasting into another song position

15 This pastes your previously copied settings.

16 Click this to play the video from the current song position.

17 This plays a loop of just the current song position.

18 Use this to delete the effect or file currently selected in the First Effect box. If that effect is still used in other parts of the video, it will stay in memory. If not, it will be deleted from memory.

19 Leave this set to PAL for European systems. To make a USA compatible video, switch it to NTSC.

20 This is the size the current project would be if saved out as an executable Vidule file. The size is given in bytes. Move the decimal point three places to the left to find out how much that is in K, and six places to convert that to megabytes.

This is the resulting image of those settings.



QUICKSTART GUIDE

The hardest thing about getting to grips with *VideoTracker* is just getting started. Once you've gotten the hang of a few simple steps, it's easy. Here's a simple set of points to follow that should get you up and running.

1. Load VideoTracker.

2. Load a music module.

3. Click Play Songposition. When you've identified one of the samples in the first block, click the right mouse button to get back to the control panel.

4. Move the sample slider until the name of the sample you heard appears in the sample box.

5. Click the priority slider so that it's set to 1.

6. Load a routine, animation or picture using the pull down menus.

7. Click Play Songposition or Play. You should now see the picture or effect that you just loaded.

8. To add another effect to a different sound, select a new sample with the sample slider, give it a priority value, move the first effect slider to a blank slot, and load a new effect.

9. To add some effects in the next song position, move the song position slider along, and repeat the process from step three.

Files are always loaded into the currently selected First Effect slot. So in order to load a series of effects, you need to move the First Effect slider along one place for each file in the series. When you've loaded them all in, set the First Effect slider back to where you want the series to start, and the Last Effect to the end point of the sequence.

THE EFFECTS

The explanations of the following effects have been broken down into a number of parts: a description of the effects, the files they need in order to operate, the order in which the files must be placed in the effect list, and the relevance of the Routine Mode setting.

DISPLAY A PICTURE

What you'll need: an IFF picture in *VideoTracker*'s Picture directory.

There is no actual routine that needs to be loaded in order to show the picture, you just load the picture straight into the effect slot. Any ranges in the palette will be cycled automatically. If you don't want colour cycling, clear all your ranges from within *DPaint* before you save the picture. The Routine Mode has no effect. Pictures should be stored in *VideoTracker*'s Picture directory.

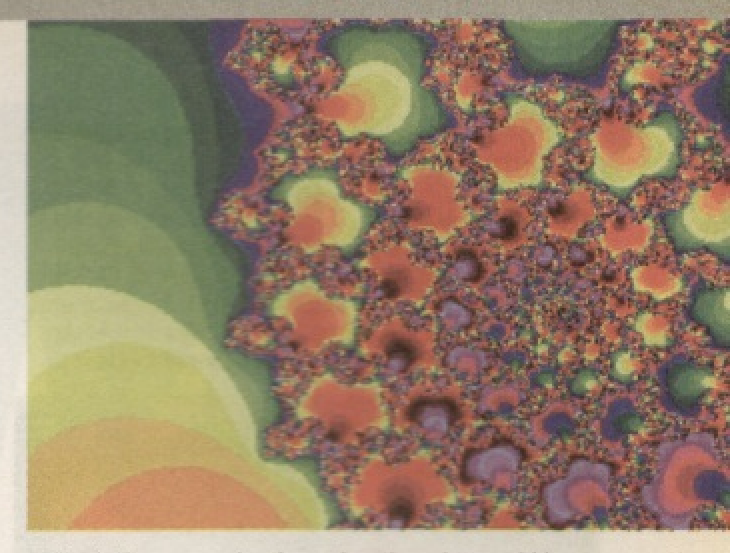
DISPLAY A BRUSH

What you'll need: an IFF brush in *VideoTracker*'s Brush directory.
This works just the same as displaying a picture.

PLAY AN ANIMATION

What you'll need: a standard IFF Anim-5 format animation in *VideoTracker*'s Anim directory.

Anim 5 is the format used by most Amiga animation programs, such as *DPaint*, *Brilliance* and *Cinemorph*. Animations with multiple palettes are supported. Load the animation file into the effect slot. No other routines are needed in order to play animations, although further routines can be



added. For example, the animation slot could be followed by a plasma or a wave routine. In this case, the routine mode would control the effect following the animation. Animations are unpacked in realtime as they play in order to save memory.

PLAY AN ANIMBRUSH

What you'll need: an IFF Anim-5 format animbrush in *VideoTracker*'s Animbrush directory.

This is just the same as displaying an animation, but animbrushes can be smaller than the screen size. They're generally faster too, as they are unpacked from their compressed IFF format before they are played.

PLASMA

Plasma is a trippy effect that uses the Amiga's copper chip to change the colour of the background very quickly, in such a way that the screen is filled with smooth mutating waves of colour. Pictures, text and animations can be displayed over the top of the plasma.

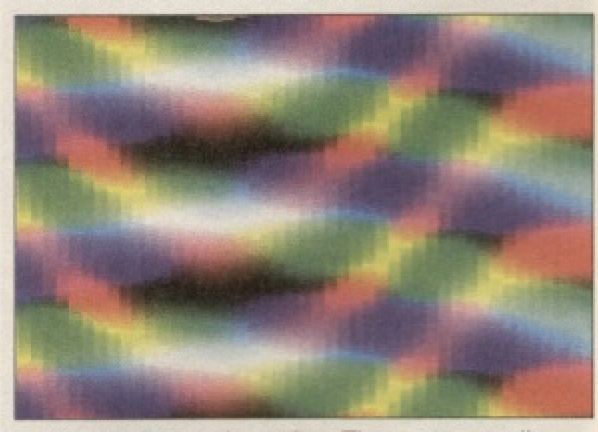
What you'll need: the plasma routine that's in the RoutineAGA directory.

Order of effects: Plasma.rot, followed by an optional IFF brush, image or animation.

Routine mode: See the documentation on the *VideoTracker* disk for a technical breakdown. Alternatively, just experiment with different settings to see which you like best.

COLOURGRID

This fills the screen with 16x16 pixel squares of different colours. These colours cycle around varying



on the routine mode setting. There are actually three grids, which can all be seen if you overlay a picture that uses colours 0, 1 and 9.

What you'll need: the colourgrid.rot file in the RoutineAGA directory.

Order of effects: an optional IFF brush, image or animation, followed by colourgrid.rot.

Routine mode: any value from 0 to 65532 can be used. See the documentation on the *VideoTracker* »

» disk for a full breakdown. Try a setting of 4964 with a two-colour picture.

COPPERMAGNIFY
VideoTracker's most impressive routine, coppermagnify, comes in four varieties: 3AGA, 4, 4AGA and 8. They work in a similar fashion, zooming and rotating a HAM IFF brush. The 3AGA and 4AGA versions also have extra special tunnel modes!



What you'll need: a HAM IFF brush (maximum size 256x256) in the Brush directory, and the coppermagnifyXX.rot files in the Routine AGA directory.

Order of effects: Ham brush, coppermagnifyXX.rot.

Routine mode: the AGA versions can be used to generate tunnels. Use routine modes of 16 and above for various speeds, rotation and direction.

Once the HAM brush has been copied into the coppermagnify buffer, you can call the coppermagnify effect without first displaying the brush. Consult the on-disk documentation for further details.

COPPERPICTURE
This is another very clever routine. It takes a 48x36 pixel brush or animbrush, and scales it up to fill the screen. The animbrush can have 2, 16, 32, or 4096 (HAM) colours.This means you can have full-screen animations, using less memory than you would otherwise. The chunky side-effect of the pixel expansion is quite nice.



What you'll need: a colourset in the Colourset directory, a brush or animbrush in the brush or animbrush directory, and the copperpicture.rot routine in the RoutineAGA directory.

Order of effects: colourset, animbrush, copperpicture.rot.

Routine mode: A routine mode of 1 can be used to prevent dual playfield effects. Otherwise, you can overlay an animation, IFF brush or a picture. The anim speed and anim loop functions work the same as with normal animations. Use an effect speed of one to begin with. Subsequent palette changes can be controlled by adding a sequence of different coloursets, with the effect speed set to 0. This will cause a colour change each time the sample is played. Coloursets (palettes) can be created and saved from *DPaint*.

WAVE
This sends a wave through the currently displayed image or animation. Each horizontal line is shifted left and right at various speeds depending on the routine mode settings. Certain routine mode settings allow the separation of different bitplanes in a picture, giving a see-through two-way scroll effect.



What you'll need: a brush, picture or animation, and the wave.rot file in the routine directory.

Order of effects: image or animation, wave.rot.

Routine mode: anything up to 65532 for loads of different wave types. Try 1, 16, 18, 19, 25, 120, 153 and 162.

PICTUREWIPE
Takes an IFF picture, and peels it onto the screen in a number of silky smooth ways.
This can be a little unstable, and has caused the occasional crash. This tends to be when using routine modes higher than 12.

What you'll need: an IFF image in the picture directory, and the wave.rot file in the Routine AGA directory.

Order of effects: IFF picture, wave.rot.

Routine mode: settings from 0 to 12 give various slippery results, although higher settings can crash the system.

STARS
Here's a very simple routine. It displays a starfield in one of three ways. You can have the stars coming straight out, or rotating clockwise or anticlockwise.

What you'll need: the stars.rot file in the Routine AGA directory.

Order of effects: the stars.rot needs no other files.

Routine mode: 0=plain, 1=anticlockwise, 2=clockwise.

EQUALIZER
This displays the output waves of the four sound channels as either four separate oscilloscopes, or combined as one big one.

What you'll need: just the equalizer.rot file in the RoutineAGA directory.

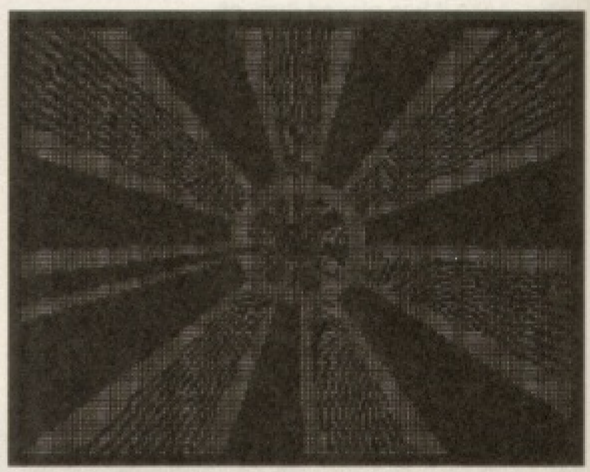
Routine mode: 0= 4 separate equalizers. 1= 1 large equalizer.

TUNNEL
This uses a two-colour low-resolution picture to create a nice tunnel effect. The picture is scanned line by line, and each line is wrapped around the centre of the screen. This is then scrolled outwards to make way for the next line. The IFF image must be loaded in as a background rather than a picture.

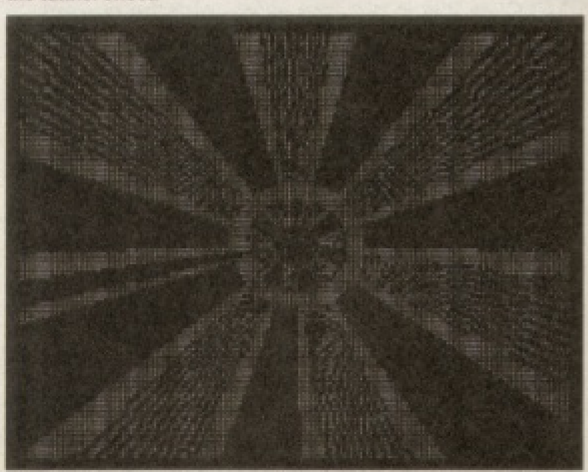
What you'll need: a 2 colour low resolution IFF picture in the background directory, and the tunnel.rot file in the Routine AGA directory.

Order of effects: background IFF, tunnel.rot.

Routine mode: experiment with the routine mode settings for variations in direction, speed and rotation.



Here's an example of a background design that works well with the tunnel effect.



This is that same background once it's been run through the tunnel effect.



COMMS

PART 2

Understand the lingo a little bit better after last month's first instalment? Yes, well let Peter Fitzpatrick show you how to get started.

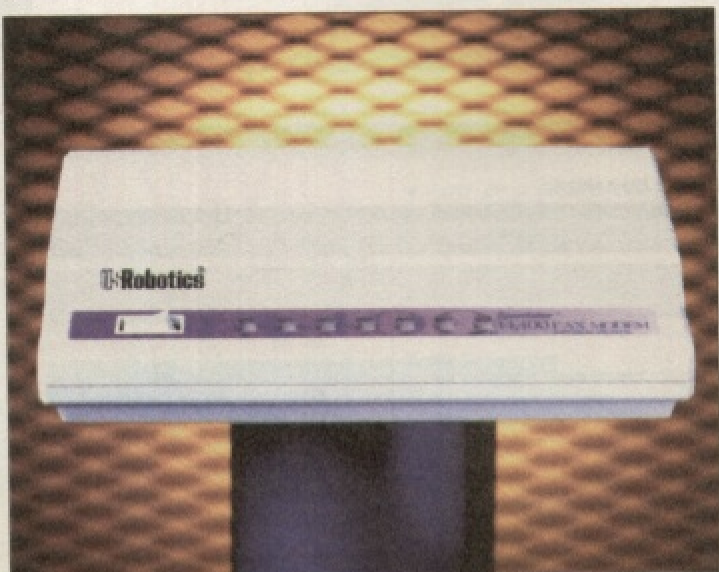
So you've decided that you want to take your first steps into the world of Comms. What do you need? Well, essential number one is a modem, that small box of electronics that makes the whole thing possible. You will need to be connected to the telephone service and will also need some software to operate your modem.

THE HARDWARE

Choosing which modem to buy is always tricky. The most important consideration is how fast a modem can transmit and receive data. The more expensive the modem the faster it can work. Most bulletin boards charge you for every minute you are connected to them (every minute you are on-line) and on top of this you have your telephone bills to pay. Clearly the faster your modem the quicker you can do whatever you want to do and the lower your bills. Thus a more expensive modem may work out cheaper in the long run.

The major variable in this equation is the amount of time you are going to spend using your modem. Use it for an hour every day and nothing but the fastest will be suitable, use it once a month for a quick mess around and pretty well any old modem will do. The trouble is that it's very hard to gauge how much use you are going to get out of your modem until you have become adept at using it and discovered whether or not it is something you enjoy doing. Thus, it is difficult to judge which is the right modem to buy until after you've bought one. Catch 22 or what?

The US Robotics Sportster – a great modem to explore Comms with.



Traditionally, a modem's speed has been described in terms of its baud rate. Ignore this and refer instead to its speed in bits per second or bps. Baud rate and bps are sometimes used as if interchangeable although it isn't accurate to do so. A 2,400 bps modem will take approximately 72 minutes to send or receive a 1Mb file. A 9,600 bps modem will do the job in just 18 minutes and a 14,400 bps modem will do it in only 12 minutes. If these times seem to be very long then do remember that few files available on bulletin boards are anything like 1Mb.

Another consideration is the speed of the modem you will be transmitting to. It's one thing having a super fast modem yourself but if you're communicating with a friend who only has a slow one then your speed will be limited. You can only transmit and receive at a speed that both modems can achieve.

Luckily you don't need to worry about playing around with any settings as the modems will do this for you. When you connect with another modem the two modems automatically exchange information about their various capabilities until they agree on the fastest rate of transmission that both can use. The process is called handshaking.

My advice would be to buy the fastest modem you can afford and to avoid buying anything slower than 2400 bps because not only will its lack of speed increase your bills but you'll get frustrated by forever waiting for something to happen. Many modems now on sale offer transmission speeds of 14,400 bps and these modems have fallen dramatically in price over the last year or so.

Having chosen your modem it is a relatively straightforward operation to install it. The modem needs to be connected to your phone line, your computer and a power source. Connection to the phone line is simply a matter of unplugging the phone jack and slotting in the modem's connector. The modem is joined to your Amiga via the computer's serial port. This is a 25-pin slot that accepts a female jack – make sure you have the right cable. With the modem hooked up all you need now is the software to make it tick.

THE SOFTWARE

All the software you will ever need to use your modem is available as shareware. It is to be found on many bulletin boards although that's not of much use to you yet as you can't use your modem to get hold of any software without using that software in the first place. Rather than tie yourself up with logic the easy way out is to send off to one of the PD libraries advertised in CU AMIGA. The good ones will have your programs with you by return of post. *Term* and *NComm* are among the better known shareware comms programs and full registration for either program is a matter of a few dollars. Also worth looking at is Comms Guide. This isn't a program as such but a disk-based introduction to the whole subject of communications on the Amiga.

Finally, you can access some of the above shareware utilities from the BBS Dark Solution's CU AMIGA information vault (0246 277317). CU



The Supra Fax modem's input for a microphone and the capability of upgrading means that you could create a voice mail system.

NEED FOR SPEED

Modem speeds are usually referred to in bits per second or bps, but you will also encounter such terms as V32 or V42bis.

If a modem is described as being V22bis compliant, it means that it is capable of communication with 2,400 bps modems. V32 is the standard for 9,600 bps communications and V32bis is the standard for 14,400 bps communications.

However, the terms V42 and V42bis do not refer to a modem's speed. V42 is an error-correction standard; modems using this system automatically check for errors such as those caused by a bad telephone line and re-transmit any data that has been garbled.

V42bis is a data compression standard. Modems using this system automatically compress and decompress files that are being sent. It makes them smaller and therefore quicker and cheaper to transmit. Modems are not restricted to data transmission at one speed but can communicate at any number of slower speeds. In theory 14,400 bps modems using V42bis data compression can operate at up to 57,600 bps if the telephone line is of sufficient quality. These sorts of speeds are hardly ever achieved in practice.

PRO CALC TUTORIAL

Andy Leaning continues his indepth look at last month's excellent spreadsheet coverdisk.

Complex mathematical calculations are the order of the day with *Pro Calc*. But before you start to panic and break out in a mathematic-phobia frenzy, don't worry. *Pro Calc* is set up to ensure that data entry is as painless as possible.

For a start the display is simple. There are rows, cells or compartments, running left to right (named A,B,C, etc) and top to bottom (named 1,2,3,4, etc). So, for example, if you wanted to enter the monthly amounts you were spending on your CD collection you would type the first month in cell A1, the next in B1, then C1, D1 and all the way to F1.

To enter the data all you have to do is move the mouse pointer over the cell in the top left-hand corner of the window, press the left mouse button, type in a number representing your first month's expenditure on CDs and finally press return. A red box around the cell will now move from A1 to B1, showing you that anything you type will now appear in that cell. Continue like this until you've entered the contents for F1. If you go to cell G1 and enter '=sum(A1:F1)' this will calculate the total amount you've spent over the six months. It does this by adding up the numbers in cells A1 to F1. This is just like entering '=A1+B1+C1+D1+E1+F1.' The display in the window will only show the result, not the cell contents.

Pro Calc also features a whole host of functions to make things even easier. The '=sum' feature is just one example of *Pro Calc*'s many time saving functions which we will be covering over the coming months. Incidentally, you may need to use the scroll bars on the window to see all six months plus the total if you are using a low resolution display.

SPREADSHEET POWER

OK, now to demonstrate the true power of *Pro Calc* as a spreadsheet. We've already shown you how to calculate the monthly amount; now to build the spreadsheet up even further and start to calculate yearly totals. For example, move the cursor to cell A2 and enter another six numbers. Do the same for rows starting at A3 and A4. These four rows represent the monthly amounts – over a period of four years – you spend on CDs (i.e. four rows of six entries representing six months for four years). Now enter the 'sum' functions in cells G2, G3, and G4. You'll have to change the cell references between the brackets to the current row, so instead of reading A1:F1, it will become A2:F2, A3:F3 and A4:F4.

Now we've done that, how do we find out how much you've spent in total over the last four years? Simple, in cell G5 enter 'sum(G1:G4)'. This takes the totals previously calculated and then adds them up – notice it was instantaneous, how long would it have taken you add that lot up?

And it gets better, if you now change one of the monthly amounts, the totals in cells G1 to 5 will all instantly recalculate and show the new figures! Unless you're very good at maths, it's unlikely you'll be able to match it for speed or convenience! At this point you should see something resembling figure 1.

GOODS ON DISPLAY

So far we've shown how the spreadsheet can make calculations easier, but the overall look of your spreadsheet is very important, and *Pro Calc* scores full points there. There are numerous typographic facilities available – bold, italics, colours etc– that you can use to make your spreadsheet as pretty as possible. For example, for the figure 2 illustration – use the mouse to drag a box from cell A1 to G5, and select 'cut' from the 'edit' menu at the top of the screen. If you don't know how to use Amiga menus please refer to your owner's manual. The numbers will now disappear. Move the mouse pointer down to cell B4 and select 'paste' from the 'edit' menu and then select the 'relative' sub menu. This will now paste in the numbers you'd previously cut out, and being relative it will update all references in the cells to the new positions – you won't need to change the references in the 'sum' functions to the new cell locations – it will do it for you. Now move the mouse pointer to G8 and type in 'Total:', then move the mouse point to cell C1 and type in 'Monthly CD expenditure'.

Once again select cell C1 and with the mouse point click on the little red square above the main display window and then click on the small 'B' just to its left. The colour square sets the ink colour of the text to Red, whilst the 'B' will make the text Bold – try clicking on other squares around these to see their action.

You'll find buttons to change the font, font size, formatting and attributes along here. You could also enter the year numbers down the side (in cells A3 to A7) and the month names across the top (cells B3 to G3) etc and end up with a display like that in figure 2. Much better I'm sure you'll agree.

Next month we'll take a look at some of the programs maths functions, and explore the program's excellent graphing capabilities that can turn your accounts into multi-coloured presentations.

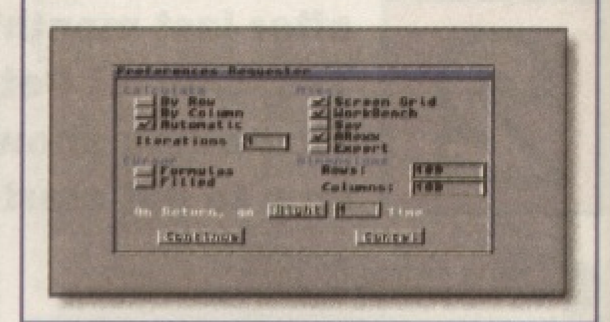
BEFORE YOU START

Before starting this tutorial there are a couple of things we need to do first.

1. Click on the 'Preferences' option in the 'Options' menu.

2. When the requester appears click on the button next the text saying 'screen grid' (so it has a tick in it) and then click on the button next the text saying 'On return, go' so that it has 'right' in the box.

The requester should then look like the one shown below.



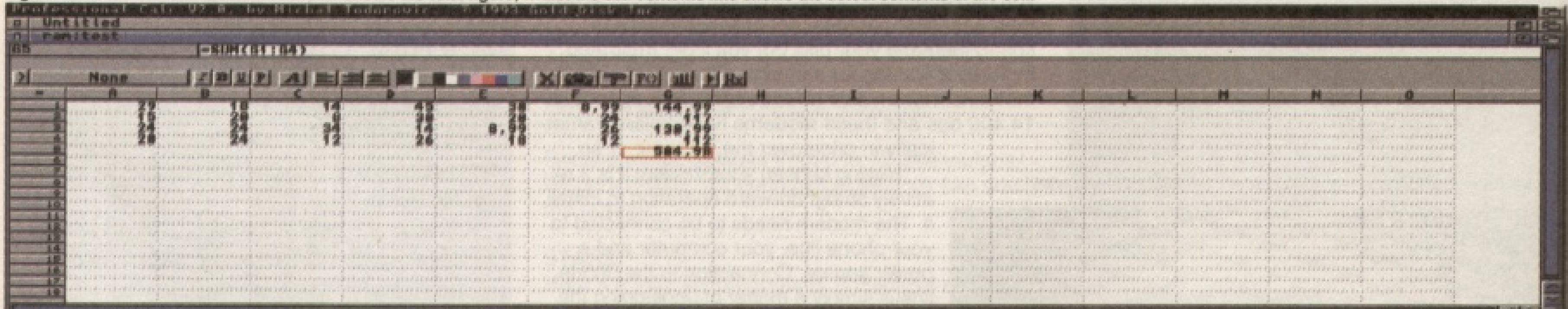


Figure 1: Notice how cell G5 in the window shows the total figure, whilst the cell contents line shows the actual contents of the cell.

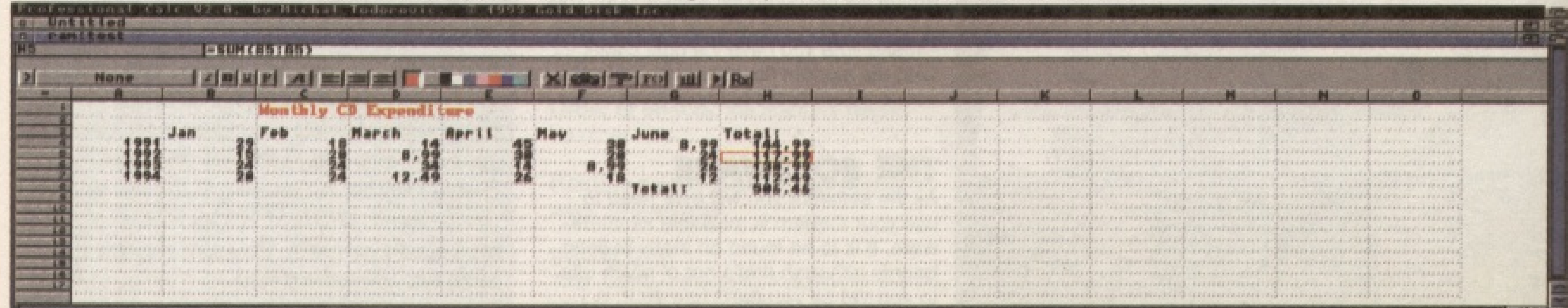


Figure 2: The finished spreadsheet – complete with titles, yearly sales and an overall figure – all possible thanks to *ProCalc* and CU AMIGA.



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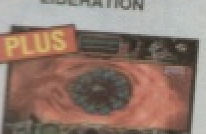
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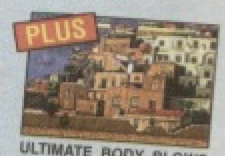


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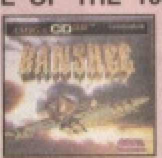
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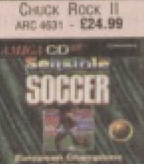


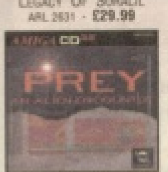








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DIY ANIMATION

PART 6

It's the final reel of our six-part animation series, and we're going out on a bang. Taking full advantage of extra memory and 256-colour modes, Peter Lee shows how to use both to their best advantage.

Many Amiga users invest a lot of money, as well as time, in their computer. Extra RAM is one of the most popular upgrades, and once you have expanded, the horizons of *DPaint* and *Brilliance* broaden tremendously.

And with this in mind, animation expert Peter Lee this month introduces two sequences which owners of expanded A1200s will be able to revel in. If you've yet to add extra RAM, don't worry too much; the techniques, if not the multitude of colours, work on all Amigas, and there's a really fine text effect for low resolution.

TUTORIAL 1

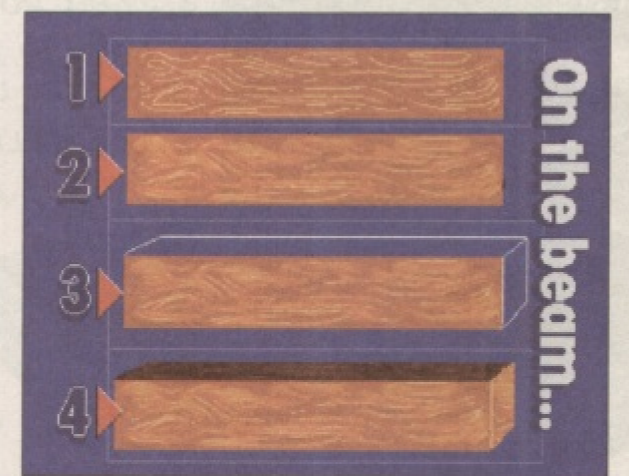
DPAINT: SWINGIN' ON THE RAIN

Mode: *DPaint*, 256 colour mode; 20 frames
Object: to create a sign swinging back and forth towards the viewer.
Many animators have trouble with rotation in *DPaint*. While the software will spin a brush around any angle in three dimensions, it's difficult to achieve an affect which is a little out of the ordinary. This example shows how to place a rotation point, and force *DPaint* to pivot an object exactly where you want. It shows a dramatically-lit weather-beaten wooden sign swinging back and forth from chains, as lightning crackles behind from time to time. Again, before we can start the animation, we need to cover the groundwork and look at the items which make up the drawing:-

WOOD

As wood is used for both the hanging sign and the spar itself, we can save a lot of time by using the same wooden effect for both. All we need to do is create one plank, then manipulate it in different ways.

1 Draw out a plank-shaped rectangle in mid brown. Using the single pixel brush, draw freehand lines in light brown to simulate wood grain; add a few whirls to suggest knot-holes too, as in the illustration. Using a lighter brown, add a very few strands of wood grain highlight to the drawing.



Four stages in preparing the support beam which will hold the sign. From rough drawing to solid lump of wood, thanks to *DPaint*'s many drawing effects.

2 Select Smooth from the Mode menu, and with the large round built-in brush, smooth over your plank to blur the lines into one another. If you smooth off the plank onto the background, don't worry – when you've done that, just cut out a rectangular brush from the original, leaving the waste areas behind.

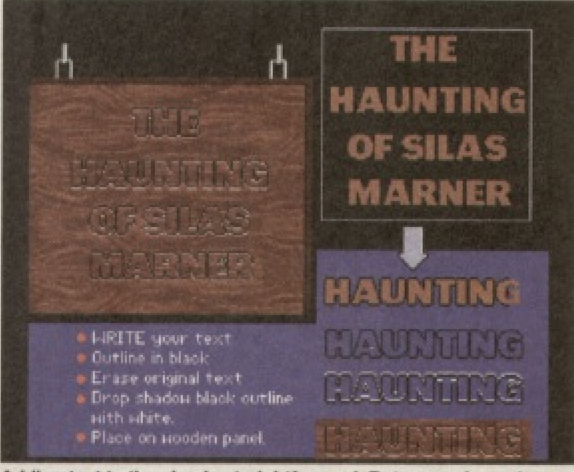
3 Save this plank as a brush, as we'll be needing it later. Clear the screen, and place your plank brush centrally. Using the straight line tool with the pixel brush and mid-brown as the drawing colour, draw out a three-dimensional shape to represent the top and side of the beam we're creating.



Simulating metal is easy for *DPaint* once you've defined a range, and used highlight fill. Note the rings added to this drawing – a nice feature if you want to create as much realism as possible. For a simpler route, follow the basic guidelines in our tutorial.

4 With your plank brush active, call up the fill requester, and highlight the word Brush. This tells *DPaint* that our current brush will be used as the basis for an area fill. Using the fill tool, fill in the open top and side of the beam, and you'll see the grain flood in really nicely.

5 Call up the fill requester again, and change the setting to Solid. Now from the Effect menu, select



Adding text to the sign is straightforward. But remember, when you animate, turn on AntiAlias for the best possible results, even if it does give you loads of free time for all those important jobs.

Translucency, and with black as your drawing colour and using the filled polygon tool, draw a black shape over the beam top and side, and see *DPaint* darken the wood to give a terrific shadow effect, and a true 3D feel to the object.

CHAIN

6 The silver-coloured links holding up the sign are created using the simplest of drawing tools - the rectangle.

7 Before you start, call up the Ranges requester, and create a six-colour range from mid-grey to white; this will be our fill gradient.

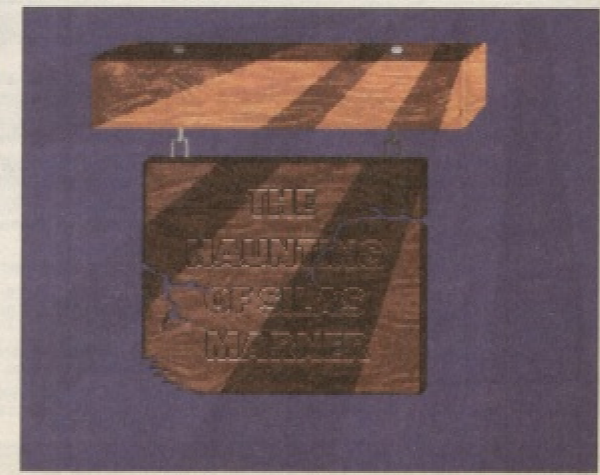
8 The links are created using small rectangles with the grey gradient fill we defined earlier. The edge-on links are simple lines, two pixels wide - in mid and light grey.

Once you have drawn two links, you can cut and paste them as many times as you like to create any length of chain. Duplicate the chain image, and paste the two supporting chains on top of the sign.

THE SIGN

9 The eagle-eyed among you may have noticed how the sign is made; you remember the plank of

This picture and the following four show the sequence of animation: The sign, now highlighted by rays of moonlight, swings back and forth, giving the viewer a feeling of realism. The lightning shards are there just to give them the willies.





wood? Well the sign is just a repeated painting of the plank down the screen, with a horizontal flip of the brush (using the x key) on every other position.

10 The only real artistic difference is that the plank has been 'stained' a darker colour. To do this, activate Translucency from the Effects menu, and with Colour active in the Fill menu draw out a filled rectangle over the planks in dark brown.

11 Adding the text is simply a matter of choosing a medium-sized chunky font and typing in your



words. To get a nice relief effect, as in my example, cut out your text and outline it (key o) with white selected as the foreground colour.

THE ANIMATION

12 If you can visualise the animation from the sequence extracts printed here, you will realise that the sign swings back and forth, pivoting where the chain fixes to the beam. The way to do this is very simple, but isn't too well flagged in the manual.

13 In order to tell *DPaint* where you want your point of rotation to be on the sign, you have to cut it out as a brush, then place the brush handle



midway between the tops of the chains, on a level with the very top of the ring.

14 To do this, pick up the sign and links as a brush, and from the Brush/handle menu, select Place. Large crosshairs appear on screen, and can be moved as long as you have the left mouse button pressed. Place the centre of the crosshairs on the top of the links, exactly midway between the two chains. When you let go of the button, you will now be 'carrying' the brush from this point, and it's this which tells *DPaint* where to rotate the object.

15 If you haven't saved your current work, do it now; clear the screen, and paint your sign brush in the centre of the screen. Press U to undo the process, and from the Anim/Frames menu, set the number of frames to 20.

16 Call up the Move requester (Shift/M) and follow this formula: The figure 5 should always be the number in the Count box.



Frames 1 - 5; All figures set to zero, except X angle, which is 30 (swings brush backwards)
Frames 6 - 10; X angle is -30 (Swings forward, returning to upright position)
Frames 11-15; X angle is -30 (Swings forward towards viewer)
Frames 16-20; X angle is 30 (Swings back to starting position).

If you really want the best results, set AntiAlias to High; this will take much longer to draw each frame, but the quality improves tremendously.

Adding the supporting beam we drew earlier is now just a matter of painting it down in the same spot on each of the 20 frames

17 To create a little atmosphere, you may notice I added rays of light and shade to the animation; to do this, draw thin rays on the spare screen, the full width and depth of the screen using the filled polygon tool. Use any colour you like, because once you've clipped it out as a brush, press F2 with black as the foreground colour to turn it black.

18 Set Translucency On, then paint this ray-shaped brush in the same position on each frame to achieve a brooding half-lit effect on the swinging sign.

19 I added a few flashes of lightning to the background on frames 5 and 12 to give some sense of foreboding to the sequence; these are simple 1-pixel forked lines outlined in light blue and white, and painted down on the relevant frames with a Stencil protecting every colour but black.

Ideas: Once you know the brush-handle trick for point of rotation, you can make a brush animate in any way you want. A pendulum swinging from its top point is good next stage. Or how about creating a Newton's Cradle – chrome balls knocking into each other to provide a soothing, seamless looping animation.

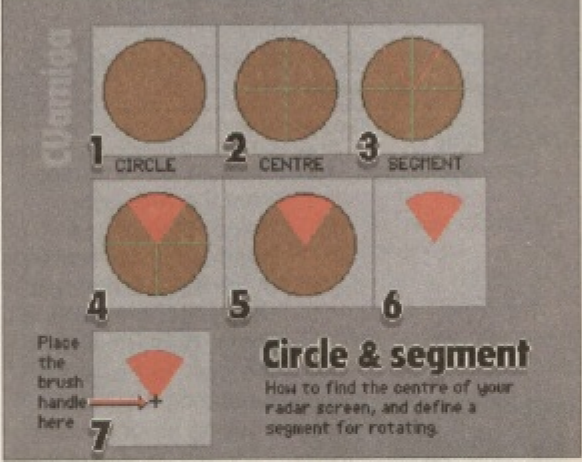
TUTORIAL 2

BRILLIANCE

SILENT RUNNING

Mode: Brilliance, 256 colour mode; 24 frames
Object: To simulate a rotating radar beam picking up a message on the 'scope.
This sequence is a follow-on from the *DPaint* sign; the problem being how to make a brush rotate around a user-defined point. This time I'm using a two dimensional technique, to simulate a radar scan revolving to uncover a message as it passes.

1 The first stage is to draw a perfect circle, the diameter of your radar screen. To do this, choose

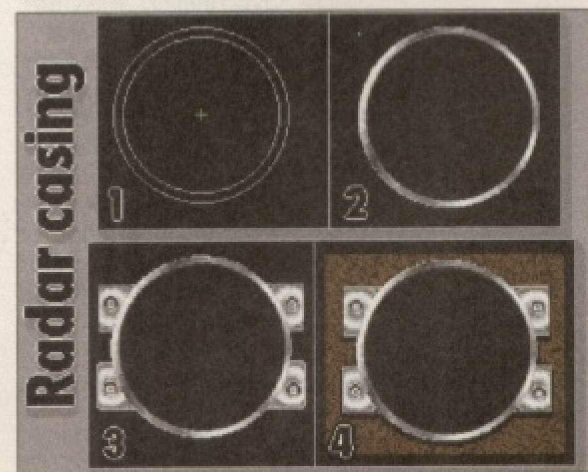


Getting the radar beam bang on is vital; here's a step-by-step guide on how to do it. One false move and your beam is as stable as an MP at a beer festival.

mid-grey as your drawing colour and the single pixel brush. Select the open circle drawing tool, and with a finger on the Ctrl key, draw your circle (the key press ensures it really is a circle, and not an oval). Draw a second circle inside, with a diameter of around 1.5mm less than the first. Save this image safely.

2 For the effect to work, our radar 'beam' must be symmetrical; to achieve this, draw red guide lines which bisect the circle. You can have the beam as wide as you like, but it must be symmetrical. Use the guides to create the beam, as shown in the illustration. If you like, you can just do one half of

How the radar fitments are created. Using *Brilliance*'s Range fill with several mid-greys and white you can simulate shiny metal. The cork-look background is another range, speckled with yellow and browns.



»



The text, ready for painting 'under' the radar beam, thanks to *Brilliance*'s Stencil feature.

the beam, then copy it as a brush, flip it horizontally (x key) and paste it down for a perfect match. Once you've drawn the beam, erase everything else to leave the beam-shaped object on screen.

3 Colour it mid-green, then cut it out as a brush. Call up the Brush menu (right click on the scissors tool) and select Adjust from the handle setting. Place the junction of the crosshairs precisely at the narrowest end of the brush. You can do this in magnify mode for pixel-perfect precision; the crosshairs must meet on the very end pixel of the pointed end of the brush.

ANIMATION

4 Clear the screen, and create 24 blank frames from the Animation menu. Stamp your beam brush on screen in the place it belongs, top centre, then click on Undo. Don't position it too high, because we'll be adding the metal housing around it later.

The beam sweeps clockwise around the screen, highlighting the text as it progresses. Don't worry about people being able to read it, as it moves quickly, and people are intrigued to discover what's underneath.











5 Call up the Tweening menu, and click on Reset to clear any settings. Click on Start, then on brush; this registers the position where you stamped the beam brush earlier. Click on End, and alter the Z rotation to -360. This will rotate our brush one complete revolution in a clockwise direction. Have *Brilliance* draw this now, and save the animation.

6 Move to the spare screen now, and load in the twin-circles we saved initially. Activate the Grid function, and using a light green and single-pixel brush, draw a grid in the inner circle. You will have to manually complete this as the grid won't exactly match the inner ring. The metallic look to the circle is achieved with a gradient fill using a range of greys, white and black. The background is another gradient fill, this time with a mixture of browns and yellows placed on the range definition bar, and a high level of dither.

7 The fancy fastenings use the same grey-white gradient as the metallic ring, but with Radial Fill selected from the Modes menu.

TIP: I created the metallic finish first, and cut out the fitment as a brush, then filled the background with the yellow/brown mixture. Before placing the metal portion back, I gave it a dark brown drop shadow to give the impression of a raised surface. This is just a case of painting down the image once in Colour mode (F2) before off-setting the real brush slightly in Matte mode (F1).

8 Cut out the whole screen as a brush, with black as the background; then switch to the alternate screen, which should still be frame 1 of your animation, showing the beam in its starting position. Place your screen brush in the right place so the inner circle just encompasses the beam at its centre and arced top, and paint it down. Call up the Tweening menu, and clear all settings on both Start and End positions, and have *Brilliance* paint the big brush on all of the remainder of the frames, in exactly the same spot.

9 Save your animation, then switch to the alternate screen. Clear it, and enter your text - and bear in mind it must all fit in the radius of the inner of your two original circles, so you may want to load in that saved image for reference. Once you're happy with your words, cut them out as a brush, and switch to the first frame of the animation.

10 As we want the words to appear as if picked up by the radar beam, we have to call on *Brilliance*'s Stencil function, to protect every colour except the green used for the beam. To do this, access the Stencil requester (right click on the S tool). Click on the green used for the beam on the palette bar, and click on Invert. Click on Anim Remake, and click on Colour. Close the requester, and stamp down your text brush in its correct position on frame 1. Undo this, and call up the Tweening requester. Reset all settings, and click on Start and Brush; Click on End, and brush. Now have *Brilliance* draw the text on all 24 frames. You will see that the text is only drawn where the beam is, so on successive frames different portions of the text brush will be visible.

11 And when you play back the completed animation, the beam will pick out the text as it rotates, allowing viewers to read it after a number of rotations, which should be played at a fast rate.

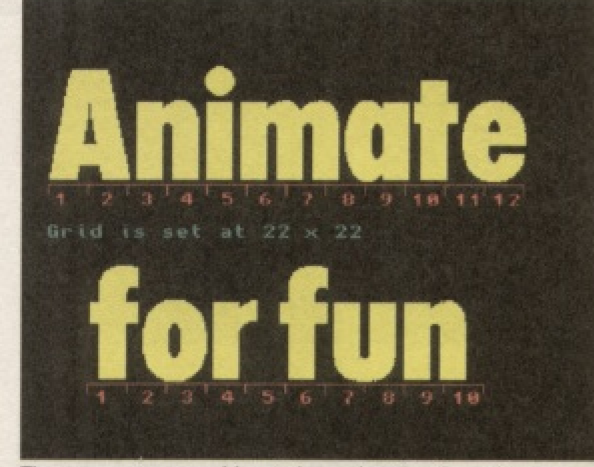
Ideas: The best way to improve this would be to have a graduated green gradient fill for the beam, with the brightest colour at the leading edge trailing to near-black to mimic the actual visual decay of a radar sweep.

TUTORIAL 1

DPAINT:

A LONG STRETCH

Mode: *DPaint*, 32 colour low-res; default palette.
Object: To make text appear from nowhere, expanding across the width of the screen - and leaving a shadow, in case you thought that was too easy!



The spare screen, used for storing and cutting the various pieces of the animation: The text is positioned and grid-based guidelines drawn underneath for reference. The grid is 22 by 22, and acts as a signpost when it comes to accurately cutting portions of the brush for pasting onto the main animation screen.

For this effect to have impact, you need a sizable font. I chose a chunky one at a size of 80pt.



The background is in place; I used a simple 4cm x 4cm square of abstract design, pasted down repeatedly on screen with the occasional flip in the horizontal and vertical plane to get a random effect. Here you can see the shadow effect, achieved by setting Translucency to 50% with the text brush coloured black and pasted down.

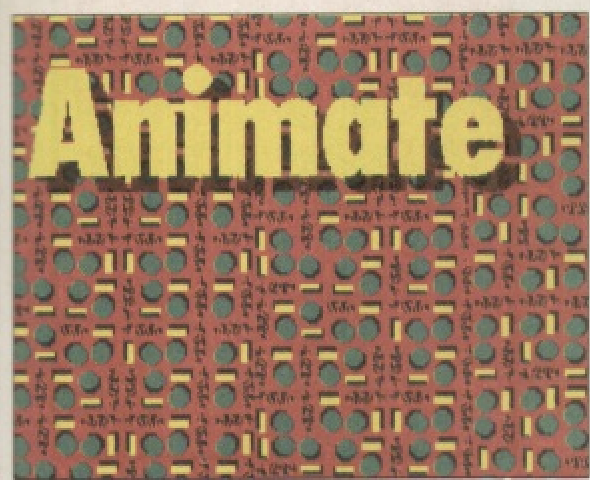
1 Type the lines of text as normal on a blank screen, and position them as you want them to look on the animation screen by using the cut and paste facilities in *DPaint*.

2 Activate the Grid feature by right clicking on the Grid icon (which looks like a window pane); enter 22 in both the x and y spacing boxes and click on



The second brushes from both ends are placed on frame 2.

OK. You have now set up an invisible grid on the screen to which all your drawing tools will now snap.



And so on until the word is complete.

We need this to accurately cut out portions of the text which will be animated. Turn on the Grid by left-clicking the Grid icon.

3 As in the illustration, draw out a guide-line under the text with markers at each grid interval. Using the straight line tool you will find your cursor is forced to stick to these positions, thanks to the grid.

4 Switch to the Spare screen now by pressing key j, and turn off the Grid by again left-clicking on the Grid icon. As our animation will cast shadows, we need to paint a background to show off the effect. In my case I drew a small multicoloured rectangle with a few odd shapes, then cut it out as a brush and pasted it down on screen. *TIP* - if you do this, flip the brush from time to time using the y, x and z keys so your final pattern has some randomness about it. If you don't like such a busy background, simply choose a middle blue colour.

5 Once your background is in place, create 20 frames based on it; (Accessed from the Anim/ Frames/Set # pull-down menu). Remember, when you create frames, *DPaint* always uses the current picture as the basis for any additional frames. So if your screen were blank, you would simply be adding blank screens.

6 Time to call on the Grid now, so switch it back on, and return to the spare screen (remember, j). Select the brush cutting tool (looks like a pair of scissors) and move the crosshairs about the screen. Can you see how they 'snap' onto the invisible grid? You will find they line up exactly with the gridlines you drew in step 3, and in this way we can keep track of where we are along the text as we cut out several brushes.

7 Try to visualise the effect we're aiming for, as this will help you understand why certain things are done; take a look at the illustrations and you will see that the text appears to slide into position from a central point. And to do this, each frame must show a little more of the word being exposed than the one



Almost there as the second word is nearly revealed.

before. The word 'Animate' takes six frame to fully complete the move; here's how to do it.

8 From the spare screen, with Grid on, cut out a brush corresponding to the width of the start of our guideline to position 1; it is only a narrow sliver. Switch to frame one to paint the letters' shadow.



The standard animation is now complete, with all the text having emerged. But there's a trick you may want to indulge in ...

9 Press key F2 (which turns the brush a solid colour) and select black as the foreground colour. If you were to paste down the brush now, you would have a solid black shadow, which is OK in some cases, but you can improve the realism by making the shadow semi-transparent. So from the pull-down Effects menu select Translucency, and set the value to 50%. With the Grid on, paint down your shadow brush in the top centre of the screen.



... sparkling dust. If you don't want the words to materialise from nowhere try creating a four-cell blue-splattered Anim brush and paint over the 'join' where the letter brushes emerge from.

10 The next stage is simply a repetition of what you've just done, with the exception that each time you cut a new brush, increase its width by one grid position until you come to the centre of the word. So for example brush two would be from start to 2, brush three from start to 3, and so on until in this example our final brush for the left hand side of the word is from start to six. And as you move back to the animation screens, remember to advance a frame before pasting down (key 2).

11 To create the effect of the second half of the word emerging simultaneously with the first half, you need to think in reverse. Go back to the first frame of the animation, and switch to the spare screen. Instead of working from the start of the guideline, you need to work from the end, cutting backwards. So the first brush of the second half of the word, destined for frame one, would be from end (slot 12) to 11; the next brush would be from end to 10, and the next from end to 9, continuing until you reached the middle.

12 That's the shadow completed for the first word, so switch off Translucency, and press key F1 to return the brush to it's natural state. As far as cutting out brushes goes now, it's a duplicate of what you've just done – inching your way along the text, brush by brush. Only this time the actual brush itself will be pasted down on the animation. Remember, do not over-paint the shadow, but position the new brush at an offset to allow part of the shadow to be seen. You may feel like turning the Grid off on the animation sequence for better positioning but keep it on for cutting out the brushes on the spare screen.



Here you get an idea of how it looks with the ethereal blue glow centering on the join in the first word.

13 OK, it's repetitious, but once you play back the sequence you'll see how professional look§ing it is. You need to complete the sequence by following the same steps to get the second word animated too. But remember – start the exposure of the second work AFTER the first word has been displayed, so that they follow on.

14 If you're feeling more adventurous, how about a sizzling sparkle where the words appear from – a sort of magic gate. This is simply done by creating a four-frame Animbrush composed of spray-painted blues which is overlaid where the letters join. You will have to create the Animbrush independently of your main animation, save it and load it in when you've re-loaded the animation.

15 The sparkle is simply one sweep of the spray brush using four blues. The Animbrush is the same small image rotated and flipped three times to create a randomness when the cells are played back.

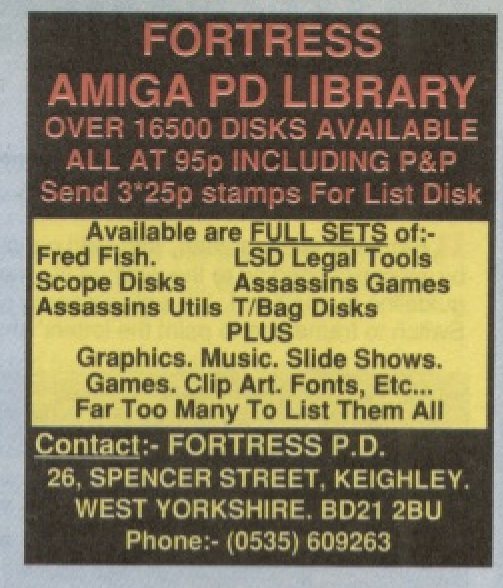
QUICK RECAP

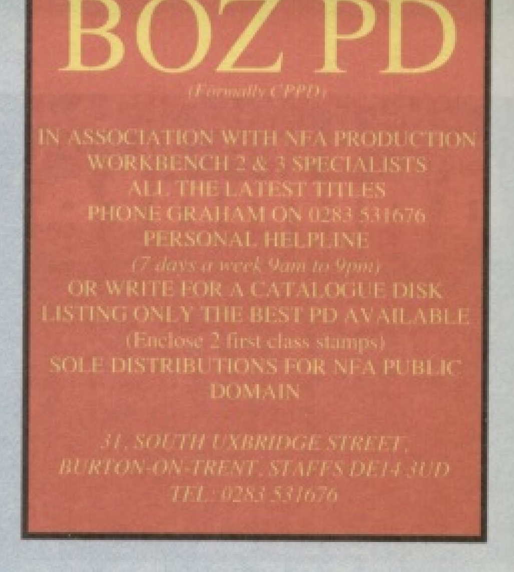
We've covered Animbrushes before, but here's a 60-second crib. Create an animation containing the number of frames you want your Animbrush to consist of. Draw each stage of the Animbrush on consecutive frames (Use the 1 and 2 keys to move back and forth in the sequence to check on positioning). Using the Anim/Animbrush/Pickup pull-down menu option, draw a rectangle around the area you want to convert to an Animbrush. Finally, save it.

IDEAS: For something really special, you could use an image instead of text as your display. And you could divide the screen into quarters so the picture gradually builds up from the centre. CU

That's it from this in-depth animation series. I hope you've been able to expand your ideas with the tips and techniques I've been sharing with you over the past six months. Don't miss a brand new series coming soon – Mastering DPaint 5 – the new stunning upgrade.









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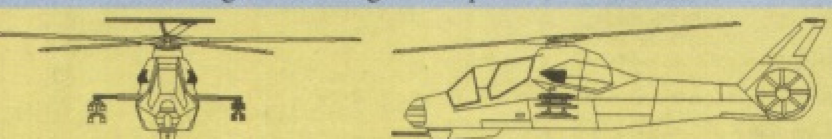
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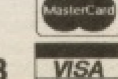
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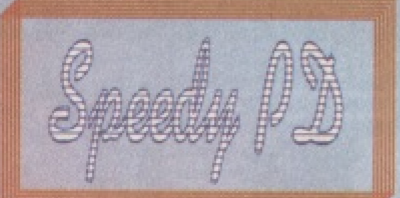
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CD32 queries, Parnet and various other CD ROM-related problems.



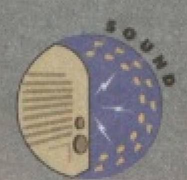
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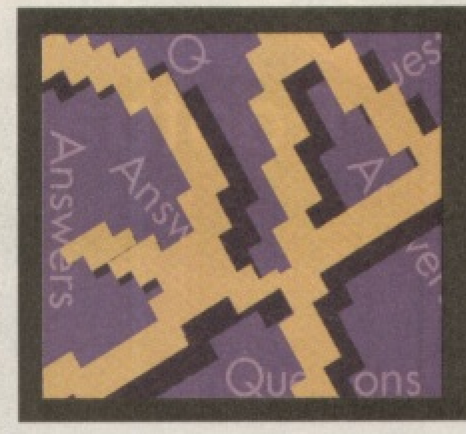
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Got a problem with your Amiga? No, well stop reading this page then.



John Kennedy: "I'm ready for anything this month. Hit me with your hardest, go on."

Andy Leaning: "Heh, listen to him – I'm the tough guy around here. No problem's too BIG for me."

GET CONNECTED



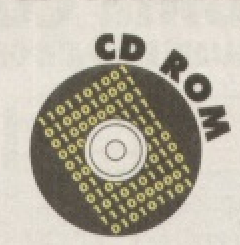
I have just got myself a 4" Conner CFS420A 420Mb IDE hard drive. It is actually meant for an IBM PC But since it is an IDE standard drive, I assume there shouldn't be any major problems getting it to work with my Amiga A1200.

However, I need a cable to connect it to my Amiga as the IDE interface on the A1200 and the drive are of difference sizes, as you are probably aware.

Please show me how to make such a cable where I can get one from (in the UK). I know that the four pins on the right are for the power supply. I have no problem getting an external power supply for the unit but I am not sure how to connect the other 39 pins to the 44 pins on the A1200 motherboard. Please please please help me. I shall be forever grateful if you could solve my cable problem. Incidentally, I have also just acquired a modem. Is there any way I could E-mail you guys over there?
Eric Hoi, Malaysia.

As it is an IDE drive you should be able to get it working with your A1200, which has a built-in IDE interface. However there are several considerations, firstly the amount of power supplied via the internal IDE interface is enough for a 2.5" drive, but you may run into problems when trying to connect bigger drives. Assuming this isn't the case, Videk will be able to supply a suitable cable to connect the two. Videk are on 081 204 6690.

CD COMPATABILITY



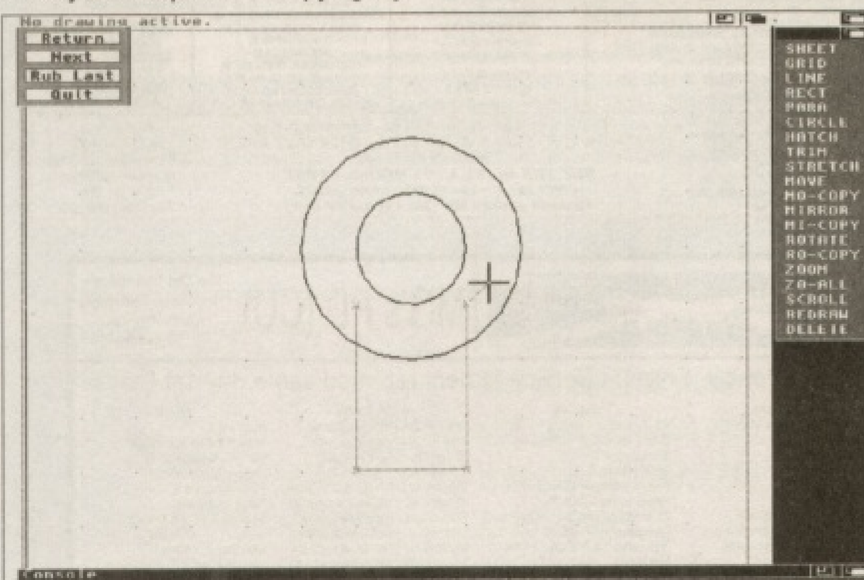
I own an Amiga A500 and an A1200. Two months ago I bought a Zappo CD ROM drive for my Amiga A1200. I have already found this to be a great investment. However, I have two questions regarding CD32 emulation and connecting my two Amigas:

1. I know some CD32 games will work on my CD ROM drive but I don't know which ones. *Cyberwar*, previewed October 1994, looks worth buying just for the graphics. But I don't know if it will work on my system. Please! Please! Pease! When reviewing CD32 games could you state whether they are compatible with CD ROM-equipped Amigas.

2. I am thinking of connecting my two Amigas using ParNET, but I have already have a printer occupying my parallel port. Is there a way in which I could connect the two computers and still leave the printer connected and if possible be able to control the printer from both computers? If so how much would this cost? Thank you for all the hard work you put into producing the magazine every month.
Richard Jones (Aged 14), West Midlands.

We've had several letters asking about CD32 game compatibility with the Archos CD-ROM drive, and just as soon as Indi, bless 'em, let us have one for a little longer than a couple of days we'll be happy to test out more games and report our findings.

Connecting two Amigas without using the Parallel port isn't a problem, ParNET has a sister called SerNet which, not surprisingly, uses the Serial port. Try United Public Domain Distributors on 0535 667 469, they should be able to help.



XCAD Designer **– this month's coverdisk can solve your CAD worries.**

A BIT OF A CAD



Can you please advise me, I am studying *Autocad Release 12* part time at college and would like to know if I could run it on the Amiga, and if so where I can purchase the above program. I have asked some of the big suppliers who advertise in your mag but they cannot help me. Also what are the system requirements I would need to run the program and print hardcopy. I have an A1200 with 130Mb hard drive, Power 2nd drive, Commodore 1081 monitor and 120D

printer. If this program is not available for the Amiga could you tell me if there is another program which has the same functions and commands.
Roy Beer, Lowestoft.

Your wish is our command but we can do a bit better! Let me tell you what the Amiga equivalent of *AutoCAD* is – *XCAD*! On the cover of this very issue of CU AMIGA you'll find a program called *XCAD Designer* and a 100-page guide to CAD on the Amiga. How's that for service! *XCAD* is without doubt one of the best CAD programs available on the Amiga and whilst it isn't *AutoCAD* you should find that its many versions will do most of what you need. Test *XCAD Designer* and decide for yourself whether to get one of its bigger brothers.

DEVOUT FAN



Please could you help me on a quest I have? I phoned Datel Electronics about a month ago and asked them if they were going to bring out an *Action Replay* for the A600 and A1200. All they said was,"No because the demand is not there". So I was wondering if you could ask your staff and readers (be it user groups, friends etc.) to send me their names and addresses so that I could put a petition together. I will collect all the letters I receive and personally go to Datel. The reason for this quest is, I tried the PD version and I found it to be unreliable. Also I am fed up with the jibes I get from my friends who have the hardware version.
Antony Hinks, Southsea, Portsmouth.

We're in total agreement with you Antony, the sooner all Amiga developers realise that there are thousands of active A600 and A1200 owners around the better. Any readers who want to get in contact with you can write to us and we will send them on. Let us know how you get on!

NOT ENOUGH TEX



I have been using an Amiga since 1989 and I now have an Amiga A1200 with 4mb RAM and 68881 FPU. I have some questions, please help:

1. I am looking for a *TEX* program on Amiga for printing some mathematical formulas on my CBM MPS1230 printer. I found a program called *PasTEX* on Fred Fish April CD ROM, but I don't have a CD ROM. If you know of any other *TEX* programs, could you please tell me the name of it and where I could find it?

2. Are there any basketball games planned to be released for the Amiga? It's a shame there are only three.

3.Is it possible to emulate a 486PC with EMPLANT PCMCIA on a 4mb A1200? I wrote to Blittersoft, but they didn't answer me. Maybe you can get some information.
Sinan Gurkan, Turkey.

There was a varient of *TEX,* a program that allows text documents to be created with precise typographical accuracy and thus ideal for producing mathematical formula, available for the Amiga. Try contacting Valley PD on 091 587 1195 who should be able to help.

Basketball games for the Amiga! Who wants Basketball when you've got *Mortal Kombat*? Seriously though, we haven't been told of any planned games on the Amiga although we'd love to see some. If there are any software houses developing them you know who to call.

We spoke to Blittersoft about this and they said that whilst not possible at present the A1200 Emplant will be released early next year. Rest assured that we'll be reviewing it as soon as it's available to try out its 486 compatibility.

MAKING MUSIC

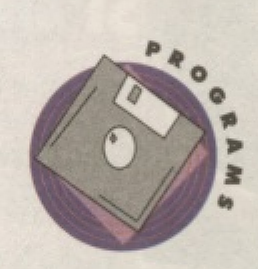


I have an Amiga A600 with 2Mb of memory. Is it possible to record music from disk to audiotape without it costing too much? Do you also know of any cheap graphic rippers that work? I have tried a few and just get fuzzy screens with a faint outline of the image. Help, as I want to import these picture into *Deluxe Paint III*.
Richard Heath, Alton.

I presume you want to record the sound output from your Amiga onto normal cassette tape. This can easily be done with most hi-fi systems. Connect the audio outputs of your Amiga to the CD or AUX input on your hi-fi. Switch your hi-fi selector to CD or AUX, put a blank tape in the cassette deck, and start recording.

Graphics rippers are utilities that allow you to save out graphics from games and demos onto your own disks. 17 Bit Software will be able to advise you on the best ones to try out. Their telephone number is 0924 366982.

BOOK WORM



I am an accountant who uses double entry book keeping. My son has an A1200 computer, and I want to know if it's any use to me in my accountancy work which is basically final accounts and taxation for sole traders and partnerships.
Teddy Daniel, Birkenhead.

Well it could certainly do the work, the problem will be finding software that runs on it that will be good enough for your needs (ie having software that caters for up to the minute changes in tax etc). If you just want a spreadsheet you need look no further than the cover of last months CU AMIGA – this had *Pro Calc* on the front cover, which is the best spreadsheet on the Amiga. For dedicated accounts programs you could try calling Emerald Creative (081-715 8866) who carry several accounts programs, or Digita on 0395 270273 who have in the past done several accounts applications.



Yet again another excellent CU AMIGA coverdisk comes to the rescue. Spreadsheet trouble – *Pro Calc* (Nov 94) is the answer.

BRAIN TEASER



I own an A1200, and I have a theoretical question for you to get your brains around. If I had a GVP A1230/II 50MHz 4MB+ SCSI module, a Sony CDU-33A-01 and an Emplant (PCMCIA) PC/Mac emulator would I be able to run these machines CD ROM software? For example would *Rebel Assault, Day Of The Tentacle* etc. work? And would I be able to use the SCSI Reel Magic card? Finally, would a Microvitec 1438 be able to handle the PC and Mac screen modes?
Richard Dunford, Hertfordshire.

Hmmm, difficult one. Answering your questions in reverse, the 1438 should be able to handle many PC screen resolutions, you maybe able to get it to work with the Mac but it will probably take some fiddling.

RealMagic, a PC expansion card that allows PCs to play MPEG Digital Video titles, will not directly work with Emplant. Emplant only emulates PC hardware rather than being PC hardware compatible, this unfortunately means you can't just plug in a PC card (like RealMagic).

Neither can you address SCSI peripherals that are accessed via an Amiga SCSI interface - so you won't be able to read the CD-ROM drive in the manner you wish. However there is a version of Emplant available that has a SCSI interface built-in and by connecting the CD-ROM drive to this interface you should be able to use the drive. If you call Blittersoft they will be able to help with any other enquiries you have, they are on 01908 220196.

WHICH PRINTER?



Please could you give me some advice and information on which printer to buy. I have a A1200 which is to be upgraded with a Blizzard 12204 + 2mb. We will be using it for leaflets and general use. Would we need a colour, laser or bubblejet? Finally, Would it be possible to run the Epson stylus colour, which you have given rave reviews , on my equipment. We have had so much conflicting advice we need your help.
C. Bunning, Cambridgeshire.

The Epson Stylus would be ideal for this use, and although you can't print it out at its maximum resolution (720dpi) you should find its output still more than good enough. CU

HELP IS AT HAND

John Kennedy is back, armed to the hilt with all the answers to your questions.

Q Why does the Amiga have to load Workbench from disk?

A The Amiga has an incredibly complex operating system, which is capable of running several programs at once (multitasking). The system software is so complicated that in an A1200 or A4000 it takes up 512K of memory all by itself – that's 0.5Mb of ROM. Even then, the Amiga still needs more data and keeps other libraries of routines, fonts and utility programs stored on disk.

Q I have only one disk drive. Why do I need to swop disks so much?

A As some libraries and utility programs are stored on the Workbench disk, you will often need to re-insert this disk to let the Amiga finish what it is doing.

Q How can I reduce the disk swopping?

A The simplest way is to buy another floppy disk drive. These connect to the back of the Amiga, no fiddling with option settings or extra software is required, as the Amiga will automatically sense the new drive (and call it df1: or df2:). You can then keep the Workbench disk permanently in the internal drive, and use your other drive for programs.

Q I can't afford another drive, help!

A If you have some extra memory, or don't need a lot of memory to run your applications, you can use a RAM disk. It is usually better to use RAD: as it simulates a floppy disk. To start RAD:, open a Shell and enter MOUNT RAD: – you may have to find the RAD: icon on Workbench Storage floppy and double-click it instead and then copy the entire Workbench disk into it (enter 'diskcopy workbench: to RAD:' at the Shell). Before you reboot remove out the Workbench floppy and the Amiga will use the copy in RAD: instead.



Q How come most games don't show up on the Workbench?

A Most games, and demos, use their own private disk format. They contain their own disk-reading program in the 'boot block' of the disk that is only executed when the disk is used to boot the Amiga (i.e. the computer is switched on with the disk inserted). These special formats allow games and demos to start almost immediately and display images and play sounds: they also prevent them from being easily copied.

Q What is a hard disk?

A A hard disk is like a floppy disk drive with a single disk permanently installed. However, the disk's capacity is much, much larger than a floppy, and the access times are much, much faster. Typically a floppy disk can hold about 1Mb of data – a hard disk can hold 20Mb (very small), 120Mb (OK-ish), 400Mb (nice!) 1000Mb + (highly desirable). A floppy disk will transfer about 150K of data a second, and a hard drive about 1Mb a second.

Q What is IDE?

A The Amiga models 600, 1200 and 4000 all feature an IDE interface. This is a disk drive standard which is very common as all IBM-PCs use it. IDE drives are fast, reliable and getting cheaper all the time. IDE supports up to two hard drives: a master and slave. Transfer rates of over 1Mb a second are not uncommon, although this depends a lot on the speed of the Amiga.

Older Amiga computers and many add-on drives for the A500 used a totally different interface called SCSI. SCSI used to be the bee's knees, as it allows up to seven drives or other SCSI devices to be used. However, these days it's a bit outdated but it is still useful for connecting CD-ROM drives.

SCSI2 is a new improved standard: with a suitable SCSI2 interface and SCSI2 hard drive rates of 3 to 5Mbs a second are possible. SCSI2 interfaces will work with SCSI hard drives.

Q What are the benefits of a hard drive?

A For a start, all your operating system software can be stored on hard disk which means you can boot up your Amiga workbench in about 30 seconds. Also, you won't have to swop disks – with a program like *WordWorth* this is like having a whole new computer. With a fast computer system and a good hard drive, you can even start to play back animations and sound samples directly from hard disk.

Ask anyone who has used an Amiga with a hard drive if they could face going back to a floppy-only system: the answer will be a resounding 'NO!'

Q Can I put games and demos on my hard disk?

A It depends. Some software houses don't include hard disk install options because they say it makes piracy easier. Some don't include them because their programs don't use the operating system and therefore don't support the hard drive interface.

It's probably best to complain the software houses directly.

Q Why is a hard drive different from a CD-ROM drive?

A A hard drive is a lot faster than a CD-ROM drive (about 1Mb a second compared to about 300K a second).

However, a CD-ROM disk will store about 600Mb of data and costs only a few pence to manufacture. The main difference is that you cannot store your own data on the CD-ROM (without extremely expensive equipment), whereas you can store your own programs on the hard disk.

Q Should I back-up my hard disk?

A Yes! Although modern IDE hard drives are very reliable, they still can go wrong. A rogue program or demo may crash and leave a file corrupt, or a virus may wipe some data. It is important you back up all the data that you can't afford to loose.

Specialist programs such as *AmiBack* and *QuarterBack* make this process a lot easier and quicker, and a video back-up system can automate almost everything.

Q What's the difference between 2.5 and 3.5 inch drives?

A About an inch! The 2.5 inch drives were originally designed for IBM notebook computers, but the A1200 and A600 use them as they are small enough to fit internally.

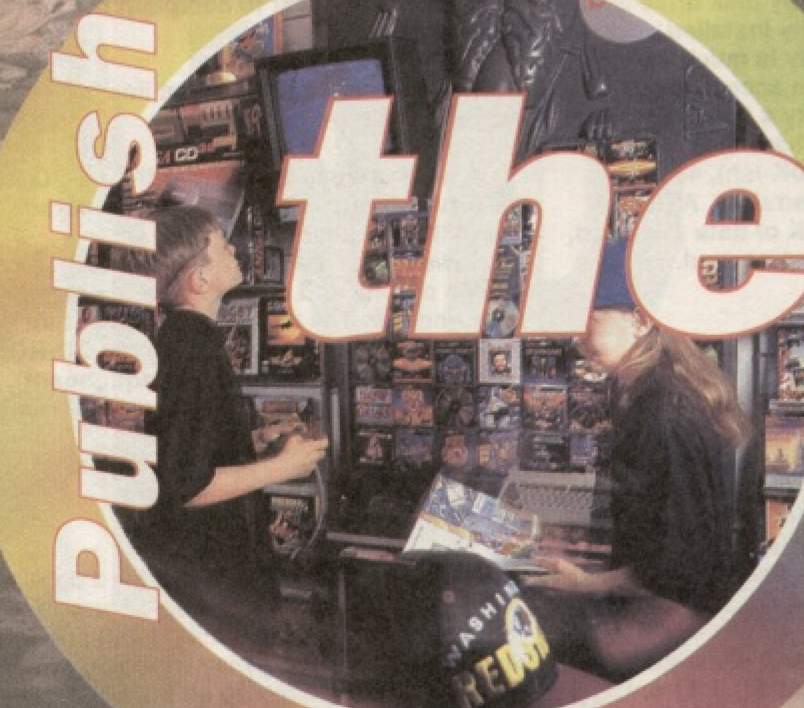
The A4000 uses larger 3.5 inch drives, which are a lot cheaper and usually faster too. It is possible to put 3.5 inch drives into the A1200 or A600, but it requires a special cable and may also require some warranty-destroying alterations to the casing or internal metal shield. It's not for the faint hearted. CU

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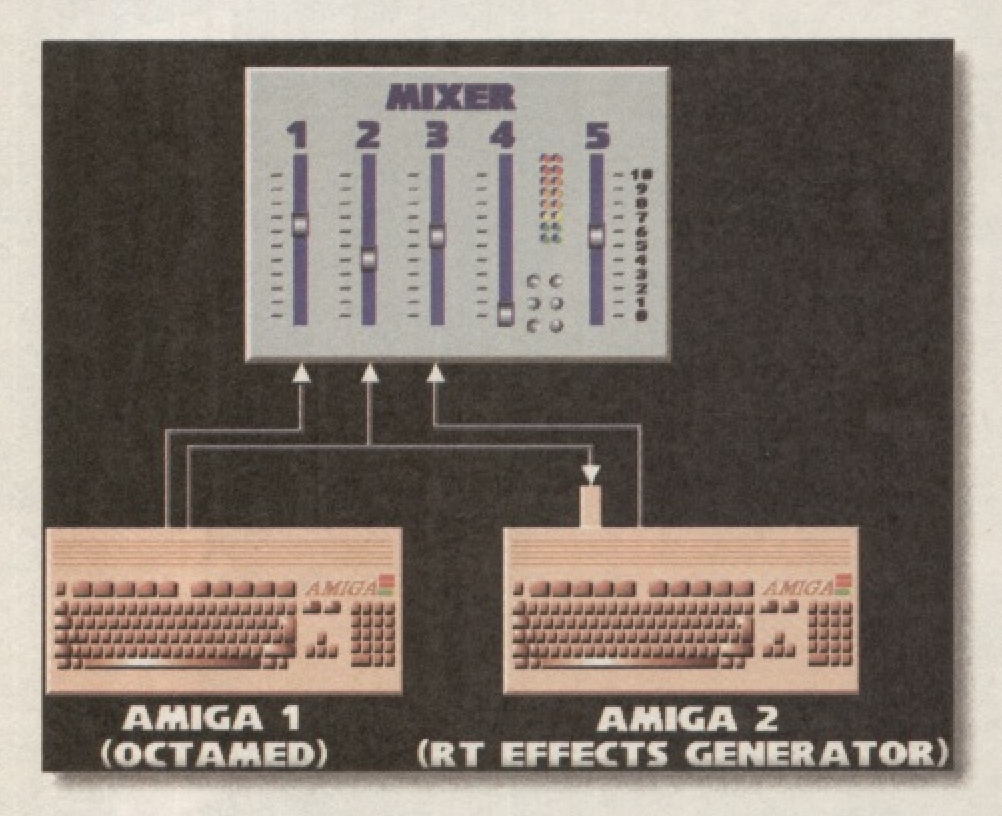
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THE REALTIME EFFECTS GENERATOR

The Realtime Effects Generator was included on the coverdisks of the October 1994 issue of CU AMIGA. Tony Horgan has some tips on how to get the most from this powerful little program.



If you're using *TREG* to add effects to your own music, you won't normally need to add effects to the whole piece of music, only parts of it. For example, you might choose to use the phaser effect, because it sounds good on your drums and cymbals. However, if you put the whole mix through the effect, you'll find it starts to sound a bit mushy. The drums might sound better, but the bass and melody parts could be degraded. In this case, you should keep the other sounds "dry", and only pass the drums through the phaser. To do this, you'll need to separate your sounds. If you're affecting sounds from another Amiga, try arranging your song so that the sounds you want affected will always come through the same audio output (either left or right). You can then use a mixer to combine the affected and dry parts into one sound.

CAUSE AND EFFECT

Some effects work better on certain types of sound. The best way to find interesting combinations of effects and source sounds is through experimentation and trial and error.

The echoes work well in a range of situations. The Small Echo, Large echo and Variable echo effects work well with vocals. The Digital Delay is handy for sounds where timing is important (such as drums or melodies), as you can use the sliders in the top left corner of the screen to alter the gaps between the echoes. The Tunnel Echo is brilliant for ambient sounds, with its long-stretching repeats that feedback into each other. Try connecting a microphone and making strange slurping, whoosing noises for maximum weirdness!

The reverbs tend to make things sound computerised, rather than giving them long delicate echoes like conventional reverb effects. Try putting drum loops or speech through them for strange metallic results.

The next four effects, Exterminator, Synthesis, Dalek and Vibrato, are all best used on spoken voices and sound effects, rather than tuned instruments. They mess around with the pitch of the sound, making musical parts slide in and out of tune.

The Pan effect adds stereo movement to a mono sound. Just about anything sounds good put through this one, although in general it's a good idea to keep bass sounds central in the stereo field. The Flange and Phaser effects are recommended for drums and guitars, or anything else with a large high frequency content.

USING MIXERS

These effects are best used with a mixer, preferably one with an 'effect send and return' section. An effect send and return section allows you to use effects in a more subtle way, by combining the output of the effects processor with the original 'dry' sound. This means you can add more or less of the effect whenever you like, by adjusting the volume of the sound coming from the effects processor, with the original 'dry' sound on a separate fader on the mixer. Consult your mixer's instruction manual for details on using the effects section.

If your mixer doesn't have an effect section, you can still emulate the feature with a standard mixer (see diagram). You'll need to split the sound you want affected into two, using a two-into-one adaptor (available from most electrical suppliers). This will allow you to channel your sound directly into the mixer, and also into the Amiga running *TREG*. You can then connect the output from *TREG* into another channel on the mixer. The mixer will now have two versions of the same sound, up on different channels. The balance between the dry and the affected sounds can be adjusted by taking the volume of each channel up or down accordingly.

Take a look at the diagram. This illustrates a set-up with two Amigas. The first Amiga is running *OctaMED*. The second Amiga is running *The Realtime Effects Generator*. From the first Amiga, the left audio output is fed directly into channel 1 of the mixer. The right output is split into two. One of these two signals is then fed straight into channel 2 of the mixer, while the other is fed into the other Amiga. The output from Amiga number 2 is then fed into channel 3 of the mixer. The amount of effect can now be adjusted by altering the positions of the faders on channels 2 and 3.

THE FILTER

Don't forget the high frequency filter option. When you load up the program, the filter is turned on. This takes out part of the hiss that's generated by some of the effects. It's best to leave this on for many of the effects, but some, like the phaser and flange, are most active in the high frequency range, so you'll get better results by turning the filter off in these cases. CU

CONNECTING UP

***The Realtime Effects Generator* (TREG) takes any sound signal from a standard sound sampler cartridge (Megalosound, Technosound etc.), passes it through one of its effects, and then outputs the results through the Amiga's audio channels. Connect your sampler to the Amiga's parallel port, and connect the Amiga's sound output to a hi-fi or amplifier. Connect your sound source to the sampler. This sound source can be a musical instrument, a microphone, a CD player, an output from a mixer, another Amiga, or anything that transmits a normal audio signal.**

***TREG* uses all four of the Amiga's sound channels, and most of the computer's processor time, so you can't use it at the same time as *ProTracker* or *OctaMED*, unless you use two Amigas, with one running *TREG*, and the other running your music program.**

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BACKCHAT

The Amiga's future may be shaky, the conservative government may be implicated in a questions for cash scandal and Elvis may be dead. But you can always write to BACKCHAT, CU AMIGA, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU.

SUBS STORY

I've been buying your magazine for over two years now and I like it very much. The only problem is when it comes to subscriptions. Your offers of discounted Bruce Smith books are good for some people, but I think you should have another offer for people who would much rather have a subscribers' superdisk than a book. My friends have lent me theirs from other magazines and I think they're very useful. It doesn't have to be pretty, just a few archived files unpacking to RAM will do fine. Who knows, people might turn away from other magazines for yours (no offense to them). Other than this, keep up the good work!
Tim Andrews, Norwich.

Well, as the saying goes "you can please some of the people some of the time but you can't please all the people all of the time". You know we try to give our readers the very best. That's why the coverdisks are always packed full of quality software. Our BSB books have been popular but we may change the offer in the future. By the way Tim, you can be as offensive as you like about other magazines.

COLOUR BLUES

Can anyone tell me why computer hardware has to be the same boring off-white/grey colour?

Some years ago the Spectrum was black, and I remember that some of the Japanese MSX computers had different coloured casings. Today, however, it seems that if a machine is to be taken seriously it must be the same old boring off-white.

Is this due to customer resistance to other colours? Has someone carried out in depth ergonomics research involving extensive psychological studies that have come to the conclusion that if people try to use any computer that is not off-white in colour they may go bonkers?

I look forward to the day that computers may be produced in Lime Green, Canary Yellow or Crimson.
Yours Colourfully, Bob Small, Birmingham.

Too true Bob. There's so little colour in the world. Bring on the colours that's what we say, although I don't know about your choice of Lime Green! Think about it though, if you detached the top casing of your Amiga, including the keyboard and painted it, you could have what ever colour you like. You would invalidate the warranty and run the risk of sticky keys though.

RDS TIPS PART 1

Here are some tips to get the best results from the RDS 3D program from coverdisk 92:
1. RDS takes its information to calculate the heights in the picture from the colour numbers. 0 is the farthest away and 16 or 32 is the nearest.
2. Because a lot of detail is lost in the process it is best to work with lo-res screens and simple shapes. However, because the RDS picture is in the same resolution it is best to stretch the picture to maximum size in a paint program. Tip: don't use interlace unless you have a multi-scan monitor.
Name and address supplied.

There's always someone eager to help! Many thanks for the information on RDS. We've had a lot of letters from users about this program, it proved very popular. I'm sure other readers will find your tips very helpful.

GB GRIPE

I am writing with regard to your coverdisk 86, July CU AMIGA. The main reason I purchased this magazine was for the above coverdisk, in particular *GB Route 1.1*. On the cover it states that the program is worth £40. On page nine the program instructions clearly state the facility to produce a hard copy of the map or the route. This otherwise superb program is ruined by this feature being disabled and I feel that your magazine has an obligation to deliver the goods as described.
Mr. RC Sparling.

***GB Route* should print routes out – it certainly works on our systems. To print out a route try the following. Boot from your normal Workbench disk, once loaded run *GB Route* and now try printing a route. This should then produce the text instructions on how to get to your chosen destination.**

PD DELIGHTS

I upgraded to an A600 a month ago, after three years spent with a C64. I am a great fan of music and animation, and I like to scour the adverts for PD and search for cheap animations to buy. I think your PD sections do not cover enough music disks. I am also looking for an artificial intelligence disk and, being an A600 owner, a PD speech disk for the cheapest prices and the best quality.

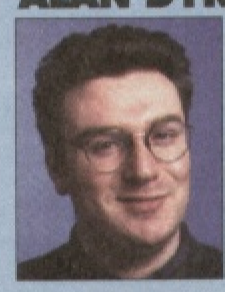
Also, a suggestion or two. I filled out your survey (CU June '94) although did not return it due to my appaling hand writing. Looking through other Amiga mags I saw that their reader surveys were a bit more fun to fill in as they had included various questions like "Do you own any Metallica t-shirts?" These questions make it fun to fill out with friends.
Brian Kelleher, County Cork, Ireland.

Tony Horgan used to get stick for covering too many music disks in the PD pages! Maybe he swings too far the other way now.

TEAM TALK

The CU CREW are all anxiously looking forward to Christmas. Apart from the beer and the Santa chocolate bar assortments, there are tons of pressies to unwrap on Christmas morning. What do the CU Team want to find in their stockings this year?

ALAN DYKES



Alan's really a bit of a bard at heart. This month he's been sitting, lonely looking, in corners jotting down his latest poetic creations on the back of cardboard software boxes. However, after this month's lead feature he keeps sighing and issuing heavy hints like: "If only I had my own word processing package, I wouldn't contribute so much to tree felling and global warming." We'd better give him one or the moany old git won't shut up.

LISA COLLINS



Lisa's taken to hanging out in smokey pool-room joints, propping up the bar and staking out any pool rookies she can nobble for a few quid. Why the sudden addiction to pool? Answer: Arcade Pool (page 75). She's spent so long potting balls Lisa thinks she's playing the lead role in The Colour of Money. To tempt her away from these dens of iniquity the CU team have promised to buy her a copy of the CD32 game for Christmas.

THE FAR SIDE By GARY LARSON



Suddenly the Mensa partygoers froze when Clarence shockingly uttered the "D" word.

Unfortunately, none of the PD libraries we spoke to were able to recommend an artificial intelligence program. Can anyone else help? Finally, your A600 has speech synthesis built in. Load Workbench, open a shell window and type 'say hello', then press Return. You can tell it to say anything you like, and even make silly noises by typing in random letters from the keyboard. Have fun.

ARTISTIC QUANDRY

Help. I'm working with *Deluxe Paint III* and *Imagine V2*, and would like to know where to send my disks so my work can be laser printed in full glory.
G.D. Jamieson, Grimsby.

There are various companies around who offer quality colour laser printing. You may even find some in your local highstreet – try the large office equipment shops. Alternatively, you can try the many bureaus who offer DTP output. Most of these organisations support Mac and PC files so you'll need to save your images onto a PC format disk. Most Mac bureaus will be able to handle the standard Amiga file format, IFF, as it can be loaded in Photoshop (a Mac program). Try the following companies: TrebleM (0274 393937) or MacMedia (071-401 8579).

RDS TIPS PART 2

I am writing in response to your plea in the October '94 issue regarding the 3D generation program on the coverdisk. Having worked with this type of image for some time now I find it very easy to see them, but it took me over two hours to see the first one. I suggest you get the book *Magic Eye* by N.E. Thing Enterprises, which contains many images of this type and explains various methods of seeing them. As for ones created on the Amiga, I suggest printing them out first as they are easier to see.
Jess Lailey, Salisbury.

Thanks for that handy tip Jess. Glad that our 3D generator worked for you. We spent hours staring at the blooming thing and still couldn't see Jack diddly.

CENSORSHIP ORDEAL

With no other Amiga users that I know out here, magazines such as yours are really important, even though the authorities do censor the odd bare female shoulder and leg. Having decided to take the plunge and become involved in Comms, as I have had some pretty good dealings with Power Computing, I was thinking of buying their ACEEX Fax Modem as a low cost introduction to what could be another minefield to manoeuvre through. So, I was pretty happy to see that you had a review of it in your October issue on page 104, and in the past I have found your reviews to have some useful comments. But what had you put on page 103? Whatever it was the authorities had ripped it out! It was ripped out of every edition I could check – and I checked quite a few, so it wasn't just one Saudi who also wanted the same modem.

So, would it be possible for you to send me a hard copy of the review with any comments and overall rating? No pictures, just the text. As you will see I have enclosed a SAE with hard to get precious stamps-normally only used for hand-delivered letters back home for posting! (Just to show how desperate I am).

I do hope you can help me.
Allan Greene, Jeddah, Saudi Arabia.

Although this is not a service we usually offer, Andy had just tied up an amazing coverdisk deal for the Feb '95 issue, and being in a particularly good mood he sent a copy of the page to you. The offending picture wasn't actually on that page, but on the other side, and was part of an advert.

The first person to write in with the name of the advert will win a mystery prize – send your answers to: 'How to increase your pulling power', CU AMIGA, EMAP Images, 30-32 Farringdon Lane, London EC1R 3AU.

LETTER OF THE MONTH

GET IT SORTED

I am a loyal Amiga owner but I feel that there are a few things which need sorting out where software houses are concerned. Over these last few years things have progressed very quickly and so have our expectations of the graphics and sound used in games. This side of things is okay so far as I'm concerned but the do have their drawbacks. It now takes much longer to produce these elements of a game and this means that there is less time left for programmers to spend on getting the gameplay right.

Would it not be better if programming teams were to spend a lot more time altogether on their games in order to make them more fun to play? *Valhalla*, for example, took only a few weeks to produce and most of that time was spent on the graphics and sound, the end result was not as half good as it potentially could have been.

Games like *Elfmania*, *Flashback*, *Frontier*, *Stardust* and *Ruff n Tumble* all prove that time does pay. Terramarque missed out on an opportunity to release *Elfmania* at Christmas so that they could spend more time on the computer intelligence and it paid off handsomely.

The previews section in your magazine is very good but a small section on what has happened to games which were previewed months ago but have not yet been released (so that we are not left in the dark) wouldn't go amiss.

Finally, do you know whether anyone has bought the licence to produce *Mortal Kombat 2* on the Amiga? I've played it on other formats and thought it was the greatest thing since the 'Tub of Lard' who appeared on Have I Got News For You.
Paul Slinger, West Yorkshire.

I think you are right about more time being devoted to getting the gameplay right. However, *Valhalla* is a great game and I don't think that the gameplay is lacking in any way.

We try to cover all the latest happenings in the software world. Sometimes games that are previewed do seem to disappear down a black hole. This is usually due to the programmers running into various problems, which can sometimes lead to the termination of the game's development. There's nothing we can do about that really.

As for *Mortal Kombat* – you heard it from us first – turn back to page 40 for the first indepth look at what is happening with *Mortal Kombat* on the Amiga.

ANDY LEANING



Ever cost conscious Andy has been weighing up the advantages of a buying the Photogenics package (see page 92) as a Christmas present to himself. "You see Emma (his main squeeze) and I can then make our very own personalised Christmas cards – just like the Royals," enthuses Andy. "And with all the spare cash that I save I can buy myself something new and shiny with lots of twiddly knobs on it."

TONY HORGAN



TONY! TONY, GET YOUR FACE OUT OF THAT BLASTED BASS SYNTH AND LISTEN! What do you want for Christmas? "I want a spacesuit, with a big shiny helmet – and it's got to have anti-gravity boots, and a mouthpiece that makes your voice sound like you're on the moon, and a little badge that says "NISA", 'cos I'm a nicer kind of bloke really. And then I want Santa to sound-proof my house please."

JOHN KENNEDY



"Christmas ... pah. It's just an excuse to deprive people of money and make them feel that they have to buy presents for all their irritating relatives. It costs you tons of cash and all you get are boring old socks in return. In my day you were lucky if you got a tangerine. Although, I have had my eye on a guinness-only home brew kit for a while ... and a new picture for this page would be greatly appreciated.

HELEN DANBY



"Why do you bother me with such materialistic questions you non artistic types? I'm way too ethereal to be bothered with paganistic rituals like giving people presents. But hang on a minute I could get my Superstar Rock Legend © boyfriend who is quite well known in this magazine (Hmm ... who could that be?) to buy me that rather nice Aston Martin DB7 I happened to notice the other day."

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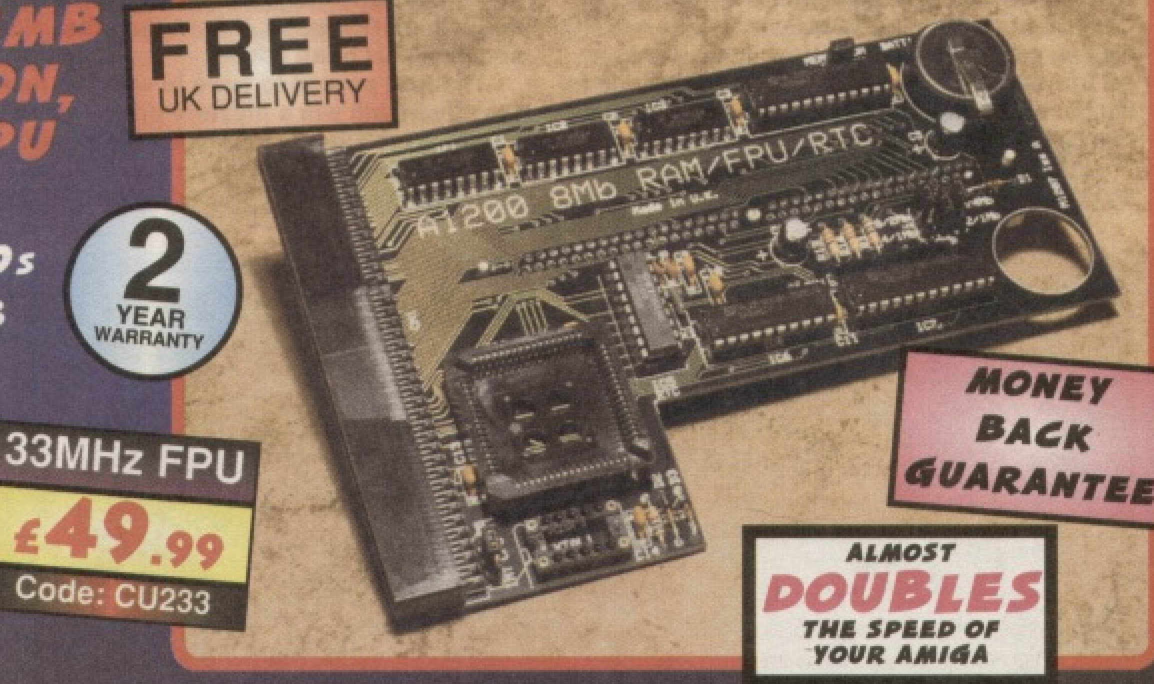
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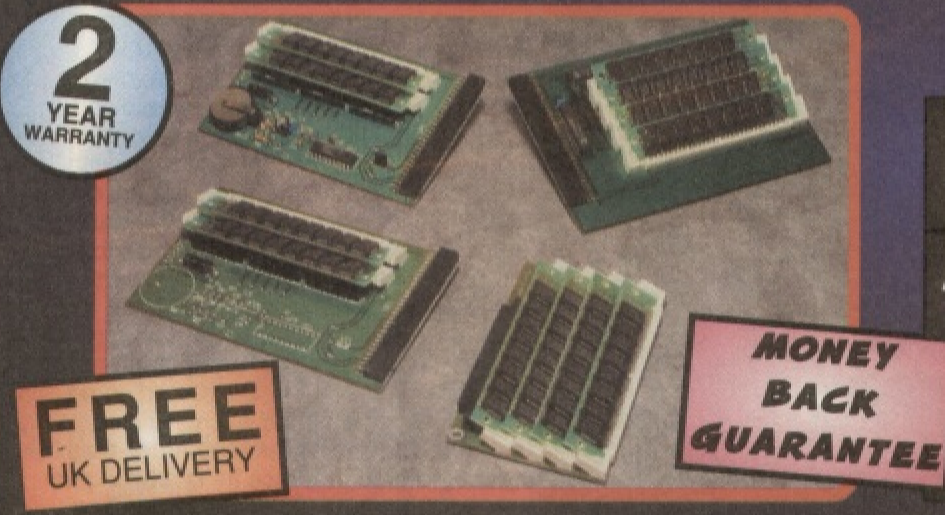
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DON'T MAKE THE SAME MISTAKES

David Cassidy, head honcho of the Cynostic PD library, gives his opinion on the current state of Amiga affairs.

I'm sure we are all more than glad that Commodore UK and its partners look as if they will become the new manufacturers and fathers of the Amiga range. It's encouraging to know that the people who sell us these wonderful machines have as much faith in them as their customers have. But can we sure that they won't make the same mistakes as their US counterparts of the past?

Rumours are already rife that the new Amiga will be an A1200 with an inbuilt CD drive; the so-called 1800. Surely this would rank alongside such errors as the A600 or CDTV? We already have a CD drive for the 1200. In fact, there are two but whether Commodore's will be released is a constant rumour mill. Both drives serve the A1200 well, providing instant and near-total support for the CD32 titles as well as CDTV software. In my opinion, there is simply no need to produce a machine with these elements integrated – in fact it would be a terrible idea.

Throughout Commodore's history, there have been machines produced and then abandoned in favour of something new. Look at the A500 Plus, A600 and CDTV and you'll see a catalogue of systems which had absolutely no point to them whatsoever. It's not that they were bad machines but, given the support Commodore gave them (or, more accurately didn't give them), they may well never have been produced.

Certainly, from these machines we have been given some useful things; Workbench 2 spawned version 3, the CDTV gave rise to the CD32 and Commodore's fairly extensive support to developers. But all of these things could – and should – have been forthcoming without the tragic errors of making machines which were never considered 'true' parts of the Commodore range. They were never taken seriously by either the Amiga consumer or the company itself.

DO WE NEED IT REALLY?

Given Commodore's current system range – the A1200, A400/030 and 040, CD32 – is there really a need for an A1800? Maybe. But look to the future. What the Amiga range needs right now is new technology. It demands it. We are falling behind, in terms of sound, graphics and speed, to PC clones and other competing technologies. Somehow, somewhere along the line the Amiga lost the seven-year edge it had over these computers in terms of innovation.

What we need is a technology which can capitalise on what we've already got and yet expand upon it. We want eight-channel stereo sound, true 24-bit graphics, RISC processing, CD support and everything else that the PC owners can just about get but at a price that will make every Pentium owner want to crawl into a hole and hibernate for another seven years.

What we don't want, and certainly don't need, is a machine which will be great for one Christmas run and then be put to one side and forgotten about. We don't need the A1800. We simply don't. It wouldn't offer the new computer user anything more than the A1200 can.

Sure, CD would be nice as standard but surely a hard drive would be better. A lovely 80Mb HD as standard with some software pre-installed and ready to run would be a very tempting idea to any consumer itching to buy a new computer, and a doddle to set up for Commodore who could do this far easier than produce a completely new machine.

The Amiga offers something which PC clones are only just beginning to latch onto; a mix of serious and leisure pursuits which can suit everyone. Unfortunately, the Amiga is currently losing out to the PC on serious concerns (and the gaming side, to some extent) because it doesn't have a HD as standard. With a HD, serious software can be used seriously without constant disk swops and headaches. Hard drives as standard might also persuade some games producers to make their games HD installable, a feature which makes gaming a far more enjoyable experience.

Whilst we're at it, I think some Fast RAM as standard would be nice, too. Let's not slow down the machines unnecessarily; get some FAST RAM in there to gee things up a bit. Let's get the machines running to their best as standard.

If they're so intent on making CD an issue, offer some special deals on A1200s with CD1200s (if they are ever made generally available) or the Zappo equivalent. There's no reason why Commodore can't do this.

WHAT WE DO NEED ...

One CD product which is a must is the A4000 CD drive (CD4000). This needs to be made as soon as possible in order to capitalise on a part of the Amiga which is more than hungry for such a product. Many A4000 owners are turning to third party drives to satisfy their CD lust but what if Commodore were to provide FMV support in the same product or as a option. Imagine that; a workstation computer on which you could play CD32 games, use multimedia software, create words, sounds, pictures and music and then watch a film, should you so desire.

It really would compete strongly with the PC clones who run 'Reel Magic' or similar with a big blue windows bar at the top of the screen, just so you know for sure that it can't multitask properly. It would knock their socks off. And not just theirs. Show it to some unsuspecting new user and they'd be able to compare top-line PCs and Amigas directly and come up with their own conclusions. Bring down the price of the A4000 range as a whole – which let's face it– is a bit expensive at the moment and give it this new technology. And you've got a winner, Misters Pleasance and Proudfoot.

Until there is a completely new set of chips and technologies ready for the Amiga – until RISC or whatever happens post-AGA – it's my opinion and many of my peers that the Amiga range would be better off utilising the current circulating systems to their fullest benefit, rather than produce a machine which could possibly be sidelined relatively quickly after its release. A1800 isn't necessary. However, a new chip set is, and until that arrives there is far more Commodore (or Amiga International) or whatever they might be called can do with the current range to satisfy out technological lusts. CU

POINTS OF VIEW

Points of view is a platform for expressing opinions on any Amiga-related subjects, allowing people in the know (or who think they are anyway) an opportunity to tell you what they think outside the normal confines of the magazine.